CELEBRATION SERIES®

THE PIANO ODYSSEY®

PIANO REPERTOIRE

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CELEBRATION SERIES®

THE PIANO ODYSSEY®

The *Celebration Series*® was originally published in 1987 to international acclaim. In 1994, a second edition was released and received with heightened enthusiasm. Launched in 2001 and building on the success of previous editions, the *Celebration Series*®, *The Piano Odyssey*® takes advantage of the wealth of new repertoire and the changing interests and needs of teachers.

The series is breathtaking in its scope, presenting a true musical odyssey through the ages and their respective musical styles. The albums are graded from late elementary to early intermediate (albums Introductory to 3) through intermediate (albums 4 to 8) to advanced and concert repertoire (albums 9 and 10). Each volume of repertoire comprises a carefully selected grouping of pieces from the Baroque, Classical, Romantic, and 20th-century style periods. *Studies/Etudes* albums present compositions especially suited for building technique as well as musicality relevant to the repertoire of each level. *Student Workbooks* and recordings are available to assist in the study and enjoyment of the music. In addition, the comprehensive *Handbook for Teachers* is an invaluable pedagogical resource.

A Note on Editing and Performance Practice

Most Baroque and early Classical composers wrote few dynamics, articulation, or other performance indications in their scores. Interpretation was left up to the performer, with the expectation that the performance practice was understood. In this edition, therefore, most of the dynamics and tempo indications in the Baroque and early Classical pieces have been added by the editors. These editorial markings, including fingering and the execution of ornaments, are intended to be helpful rather than definitive.

The keyboard instruments of the 17th and early 18th centuries lacked the sustaining power of the modern piano. Consequently, the usual keyboard touch was detached rather than legato. The pianist should assume that a lightly detached touch is appropriate for Baroque and early Classical music, unless a different approach is indicated by the style of the music.

Even into the 19th century, composers' scores could vary from copy to copy or edition to edition. Thus, the editors of the *Celebration Series*® have also made editorial choices in much of the Classical and Romantic repertoire presented in the series.

This edition follows the policy that the bar line cancels accidentals. In accordance with current practice, cautionary accidentals are added only in cases of possible ambiguity.

Teachers and students should refer to the companion guides – the *Student Workbooks* and the *Handbook for Teachers* – for further discussion of style and pedagogical elements. For examination requirements of The Royal Conservatory of Music, please refer to the current *Piano Syllabus*.

Dr. Trish Sauerbrei
Editor-in-Chief

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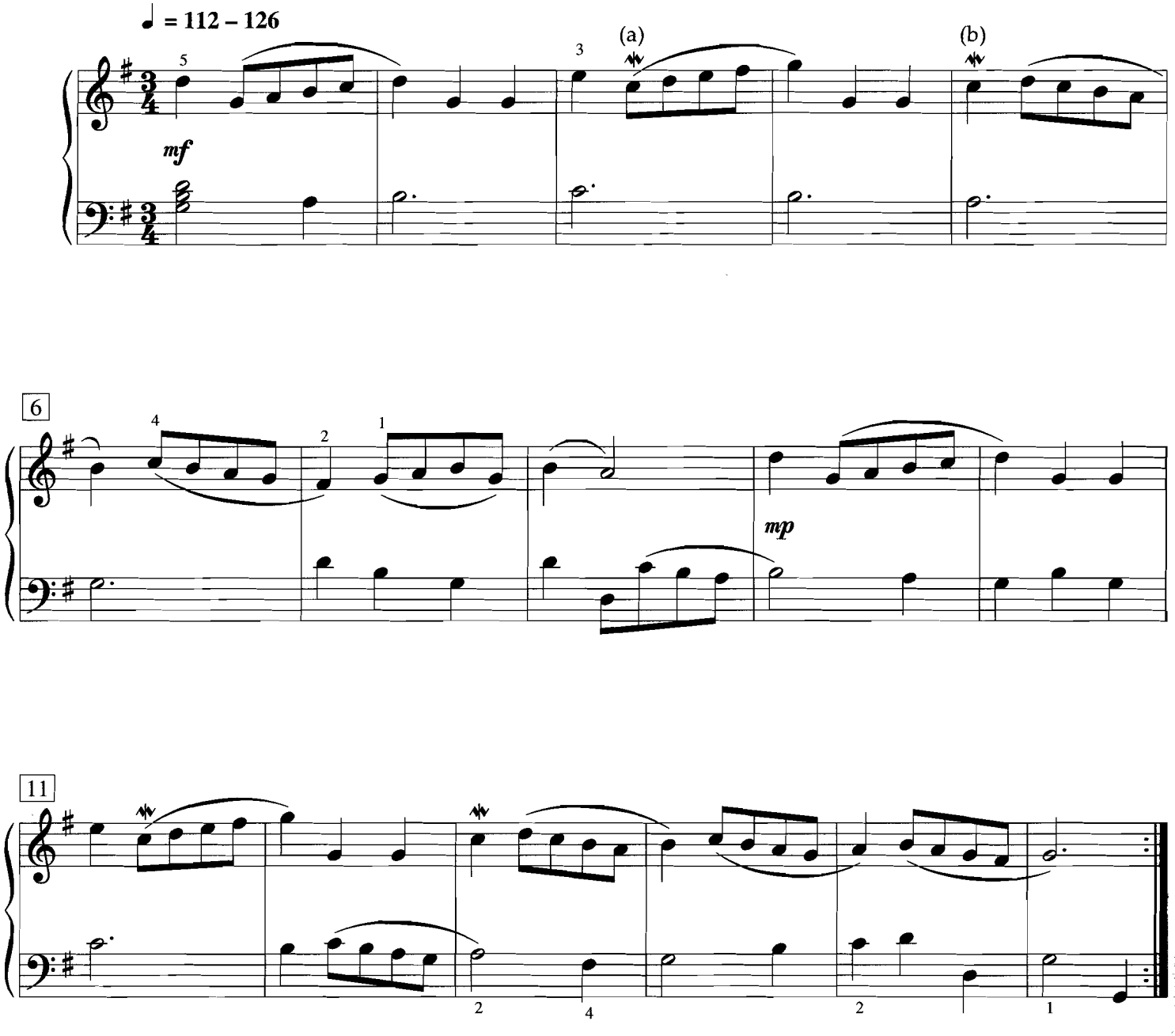
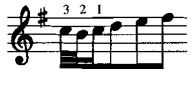
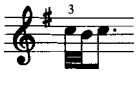
Minuet in G Major

BWV Anh. 114

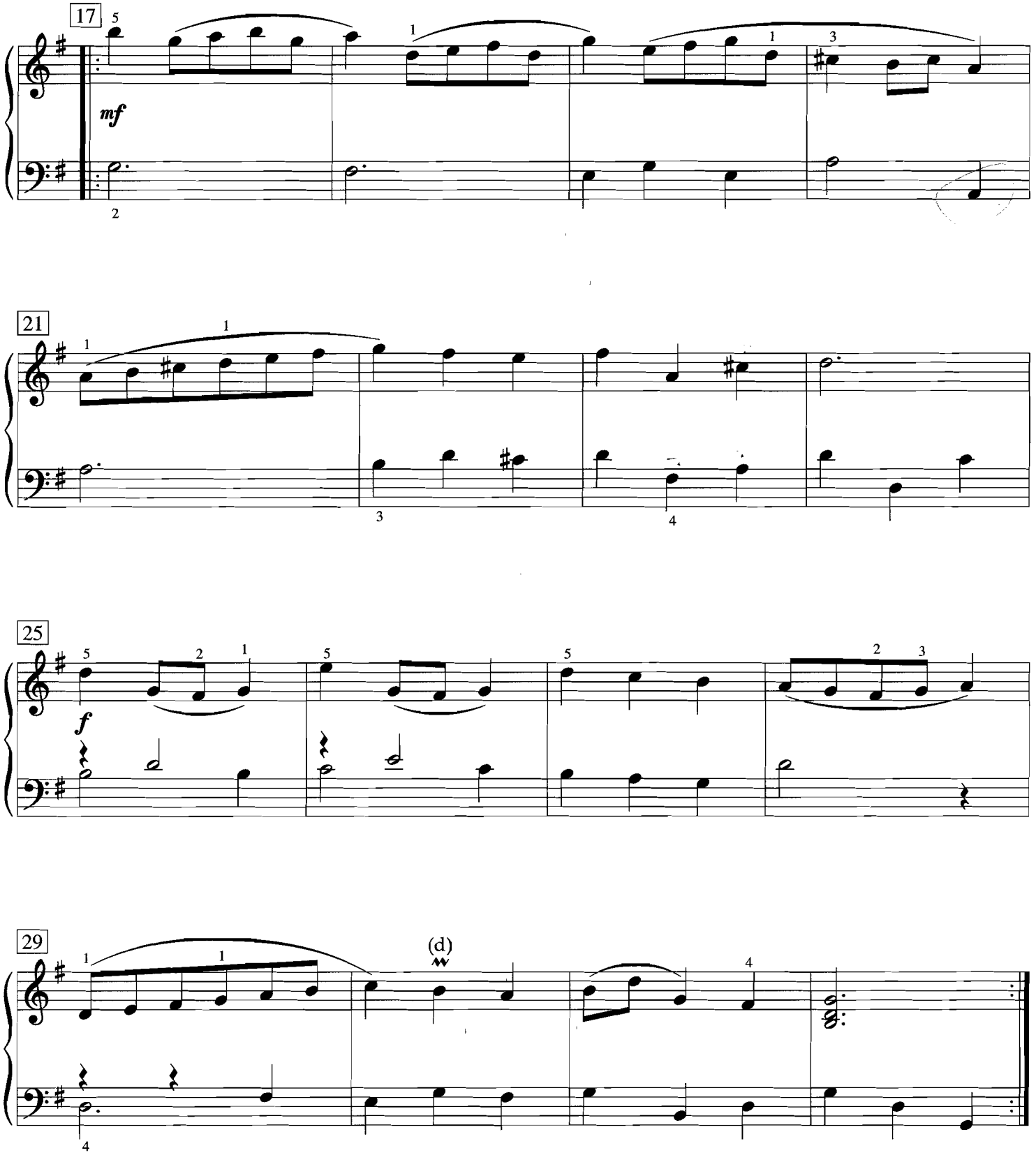
Christian Petzold
(1677 – 1733)



For examinations, the ornaments are optional:

(a)  (b) 

Quarter notes may be played detached unless otherwise marked.



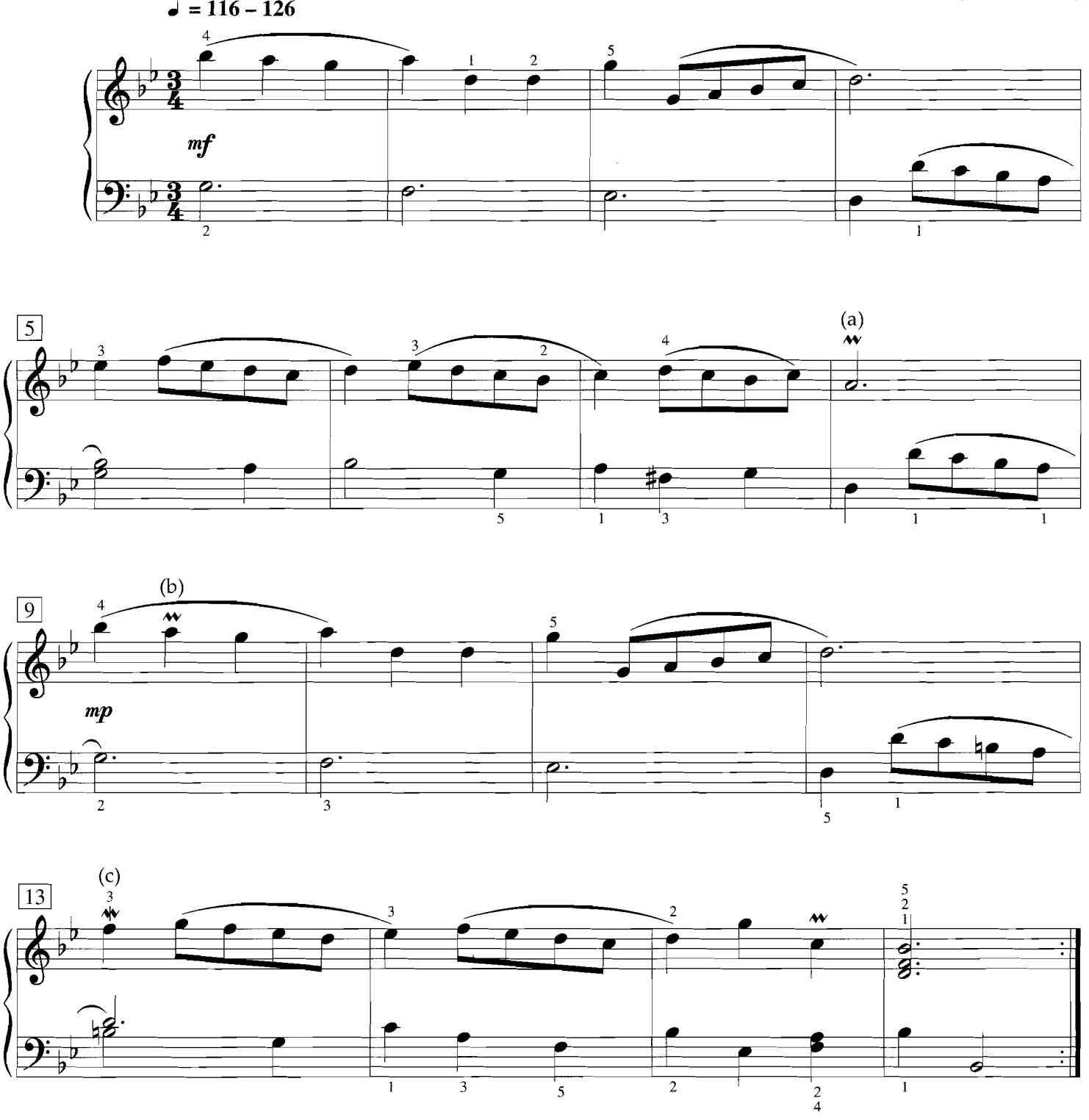
(d)

Minuet in G Minor

BWV Anh. 115

Christian Petzold
(1677 – 1733)

♩ = 116 – 126



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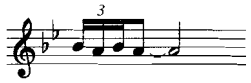
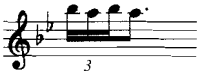
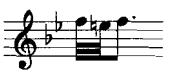
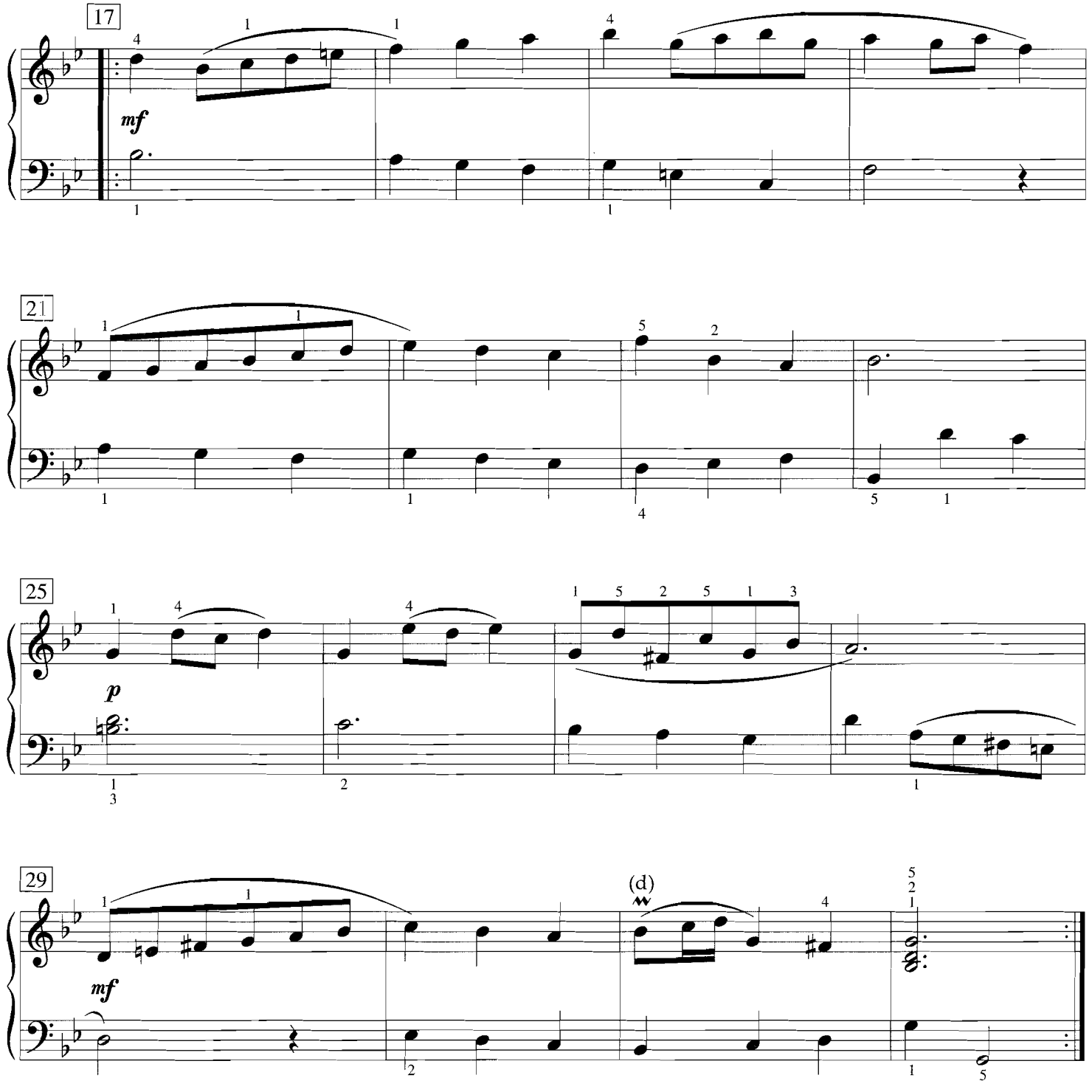
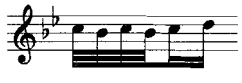
(a)  (b)  (c) 

Quarter notes may be played detached unless otherwise marked.

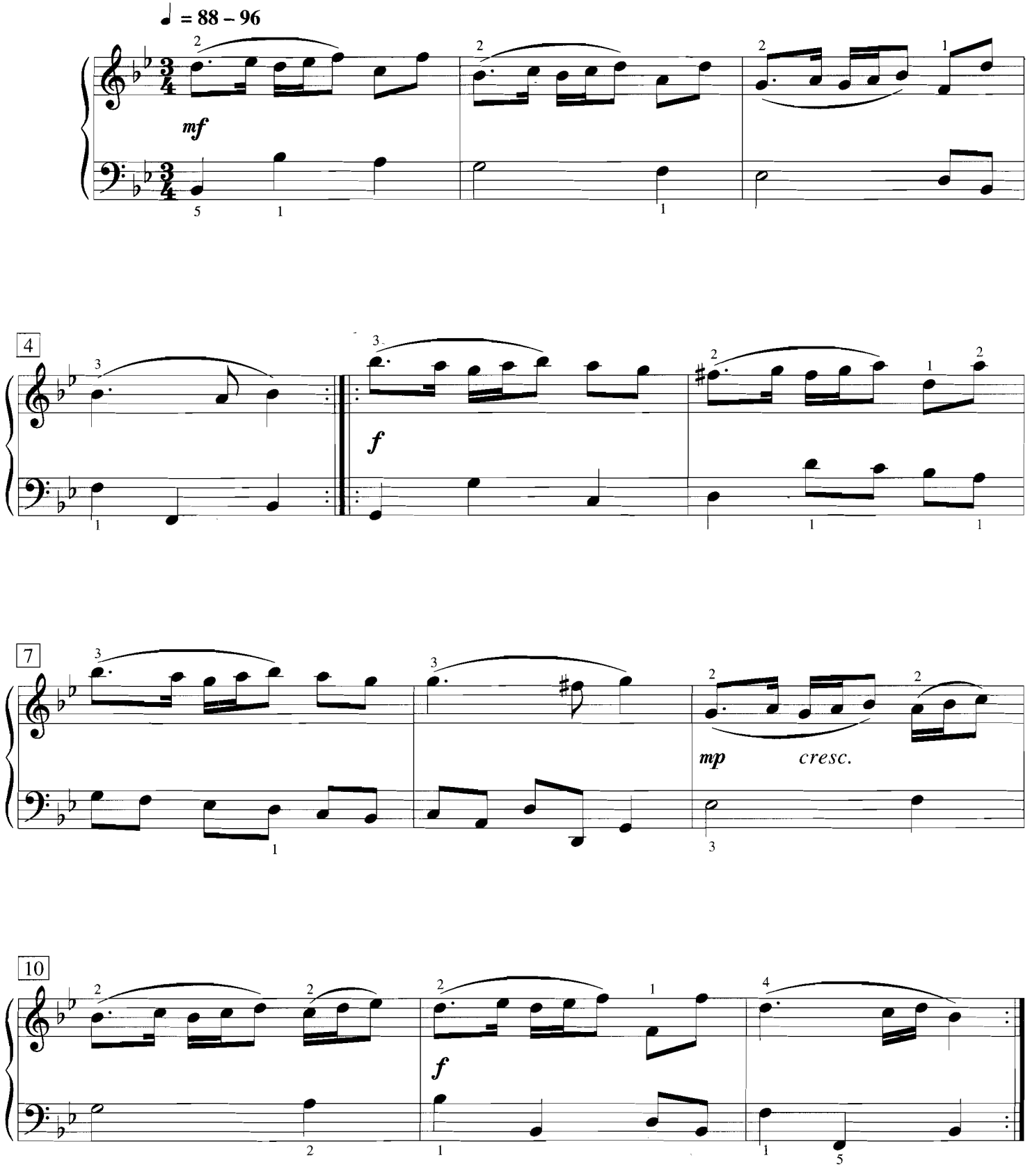


(d) 

Hornpipe in B flat Major

Z T683

Henry Purcell
(*ca* 1659 – 1695)

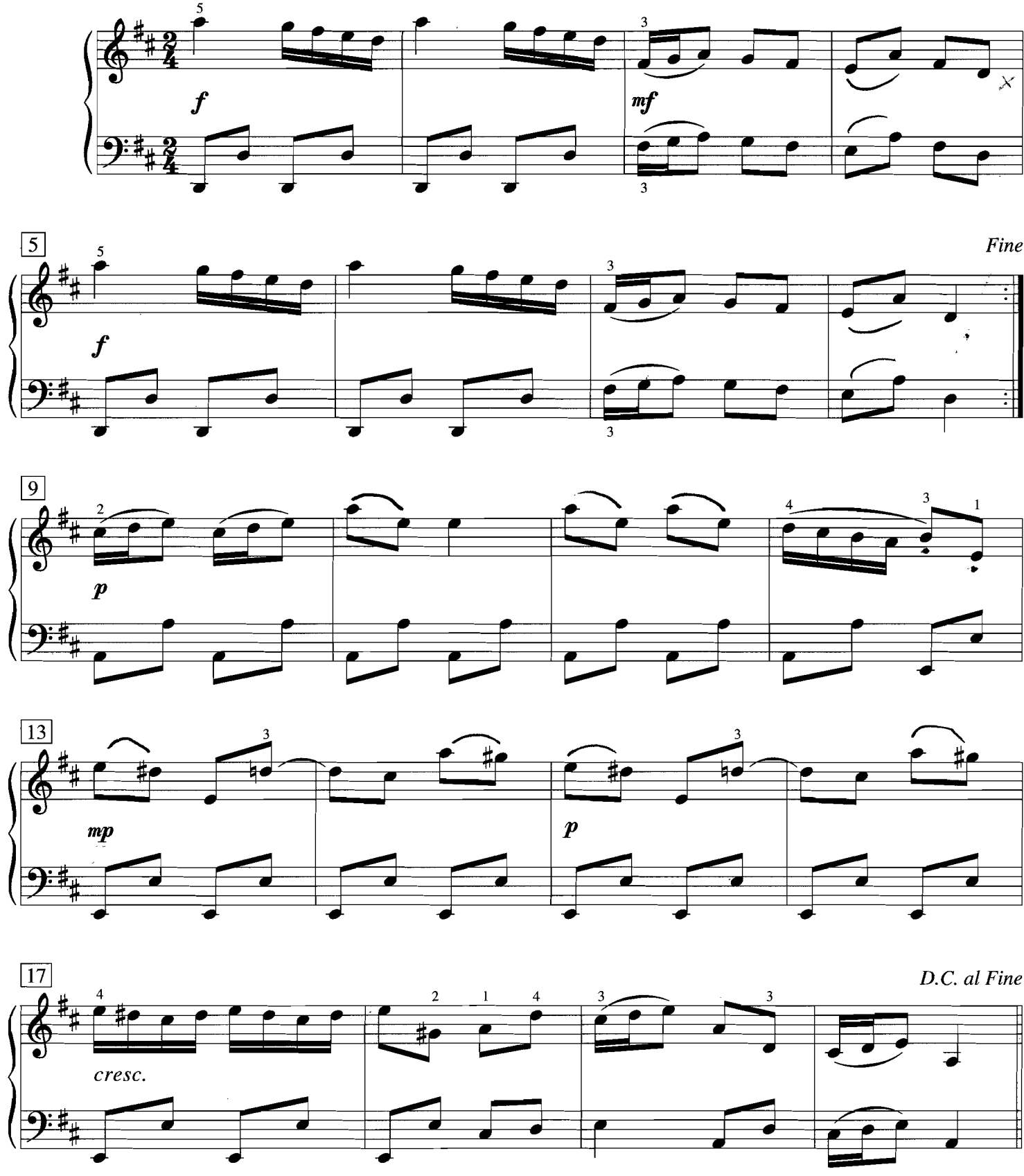


Musette in D Major

BWV Anh. 126

attr. Johann Sebastian Bach
(1685 – 1750)

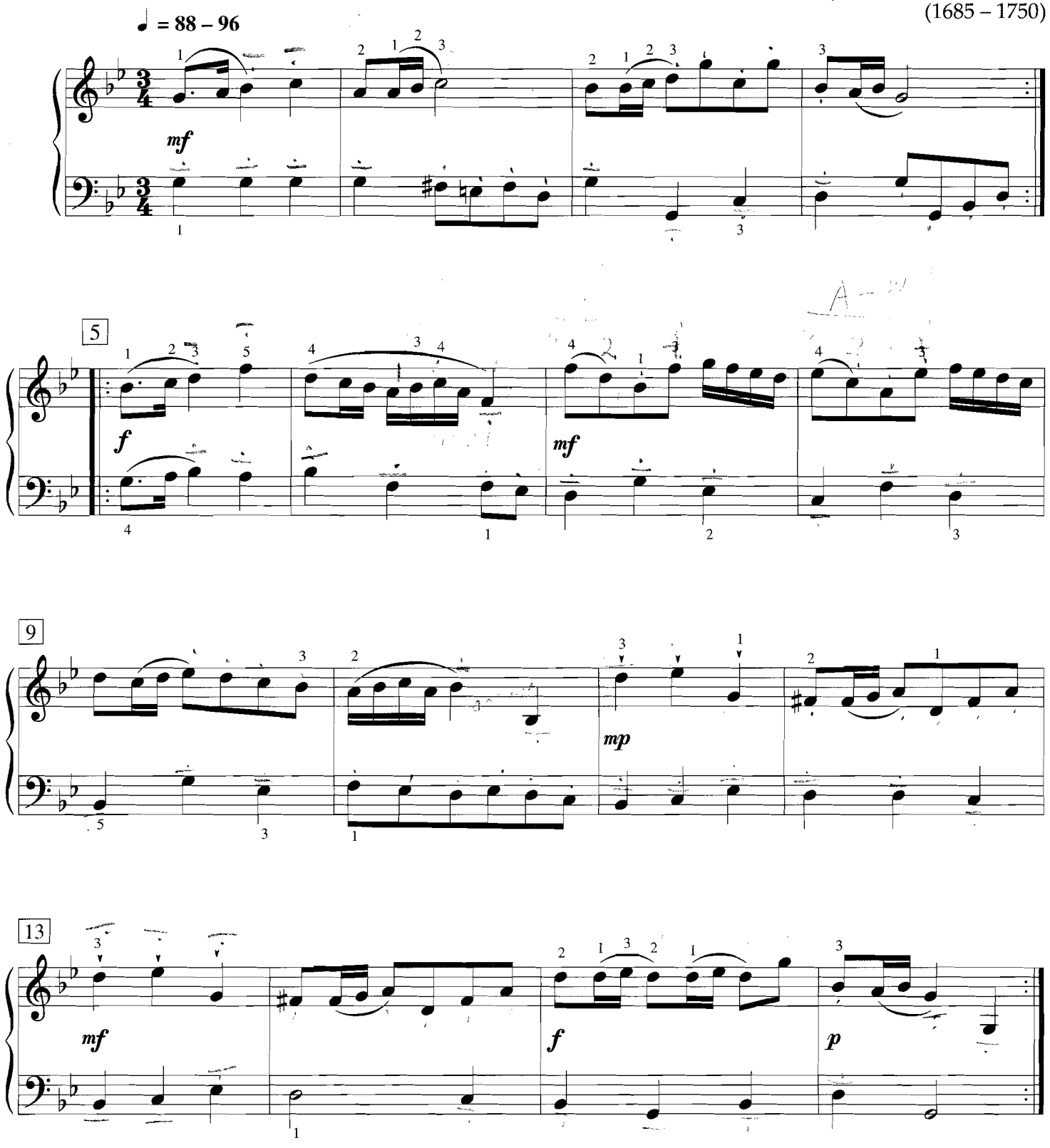
♩ = 80 – 92



Polonaise in G Minor

BWV Anh. 119

attr. Johann Sebastian Bach
(1685 – 1750)

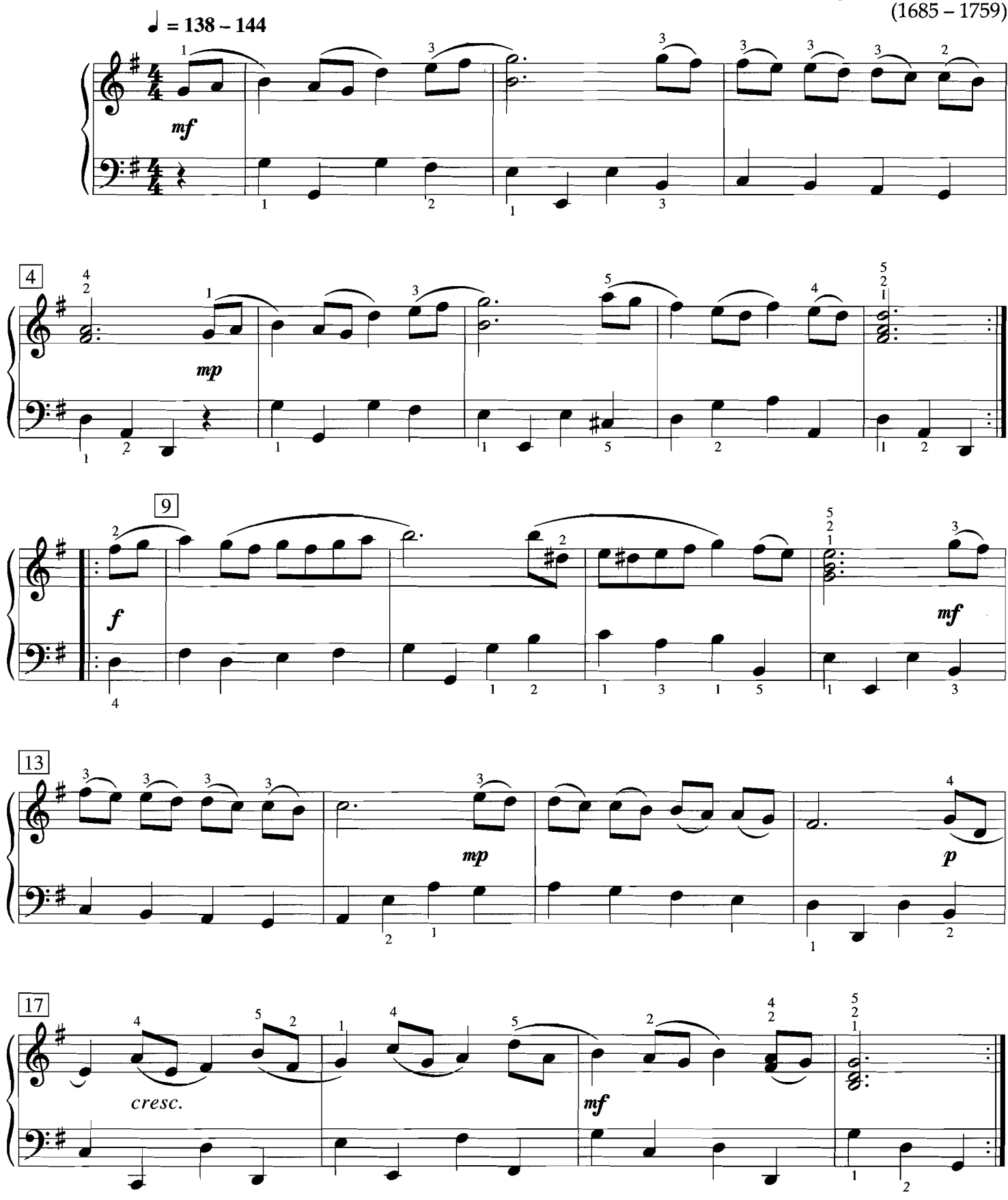


Left-hand quarter notes may be played slightly detached. The composer's wedges (mm. 11 and 13) are equivalent to *staccato* dots.

Gavotte in G Major

HWV 491

George Frideric Handel
(1685 – 1759)



Sonatina in C Major

op. 36, no. 1

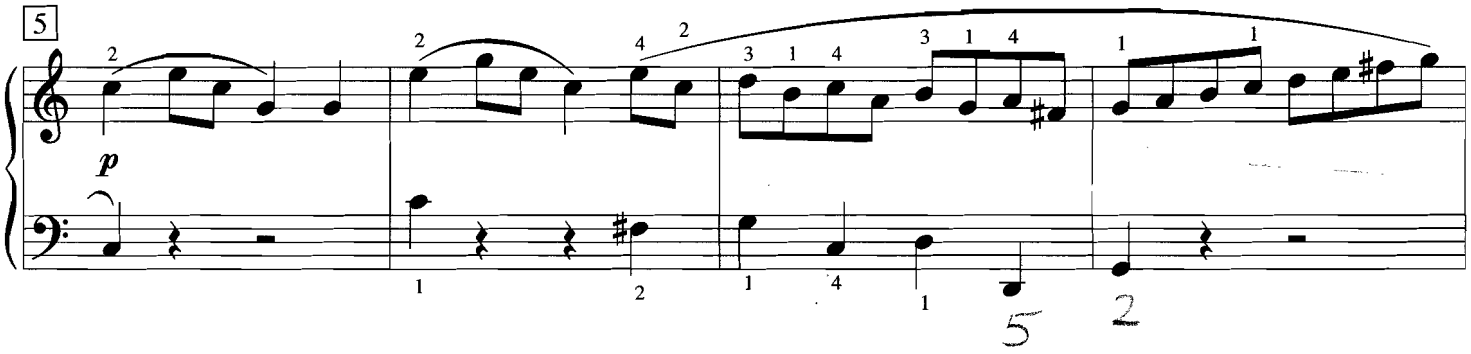
I

Muzio Clementi
(1752 – 1832)

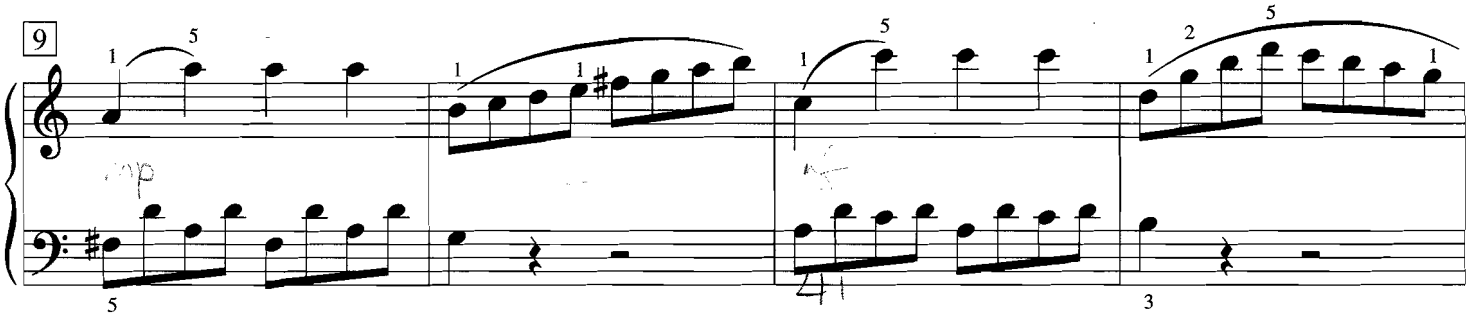
EXPOSITION

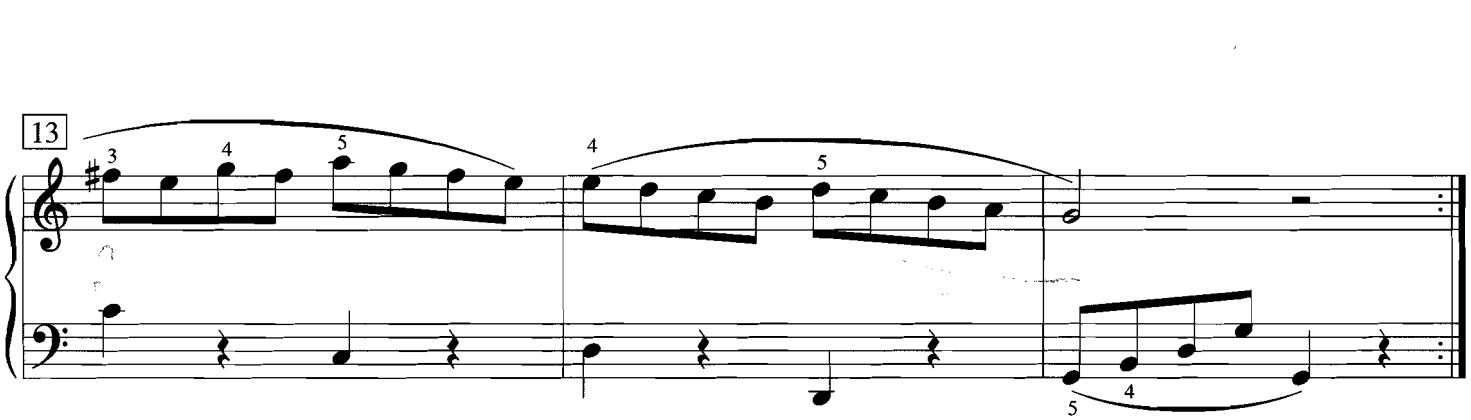
Allegro ♩ = 84 – 100

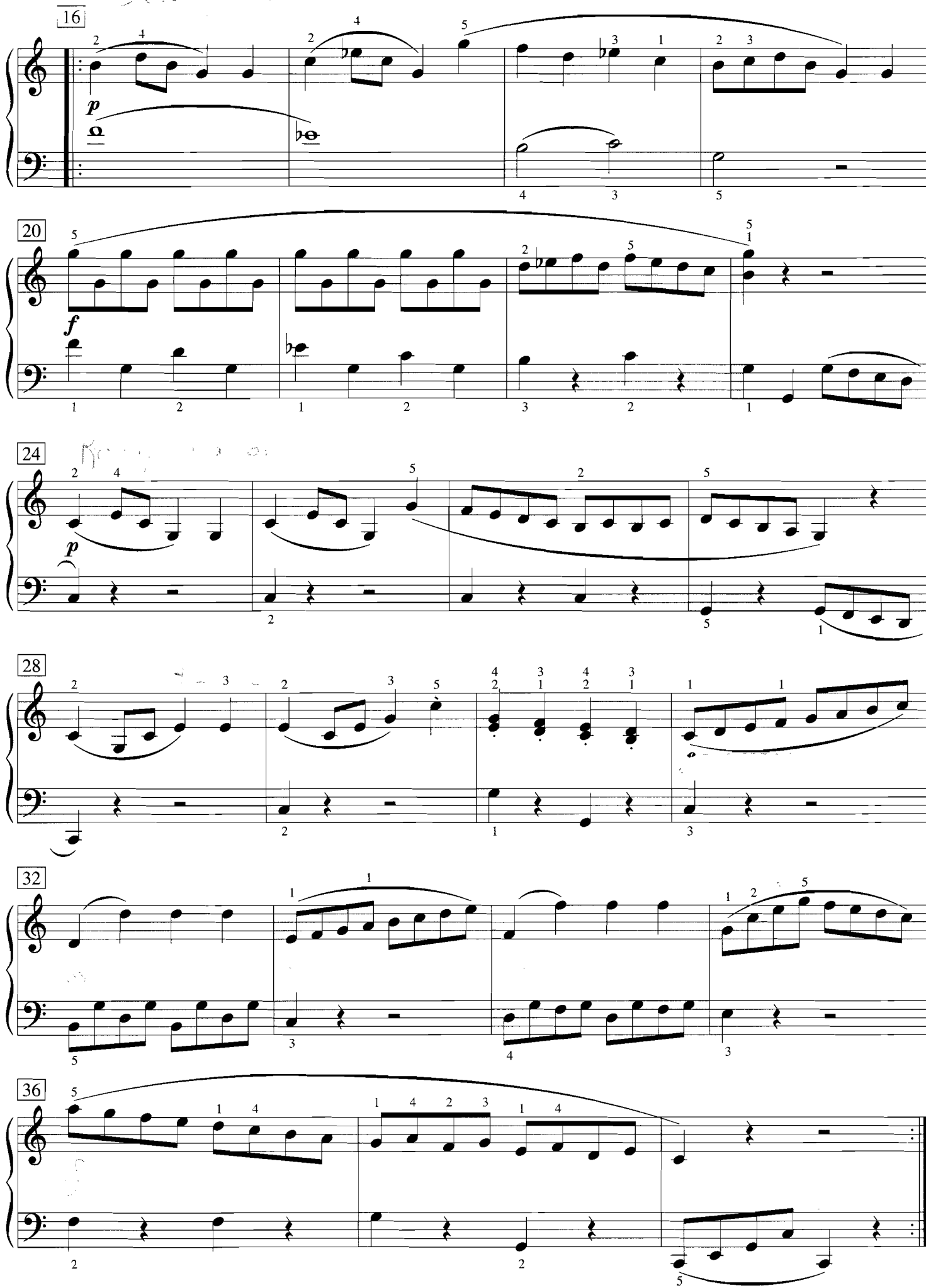
f



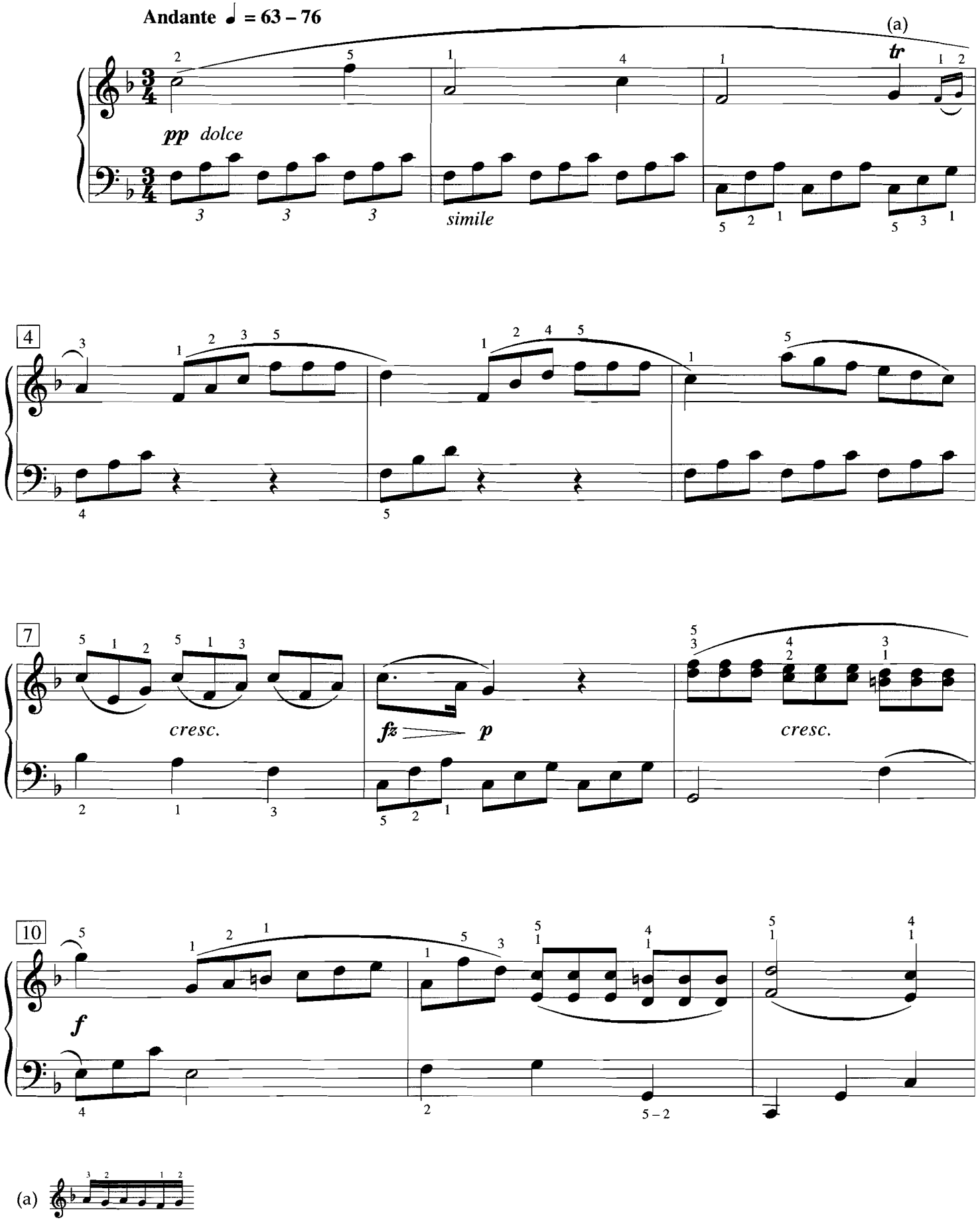
p

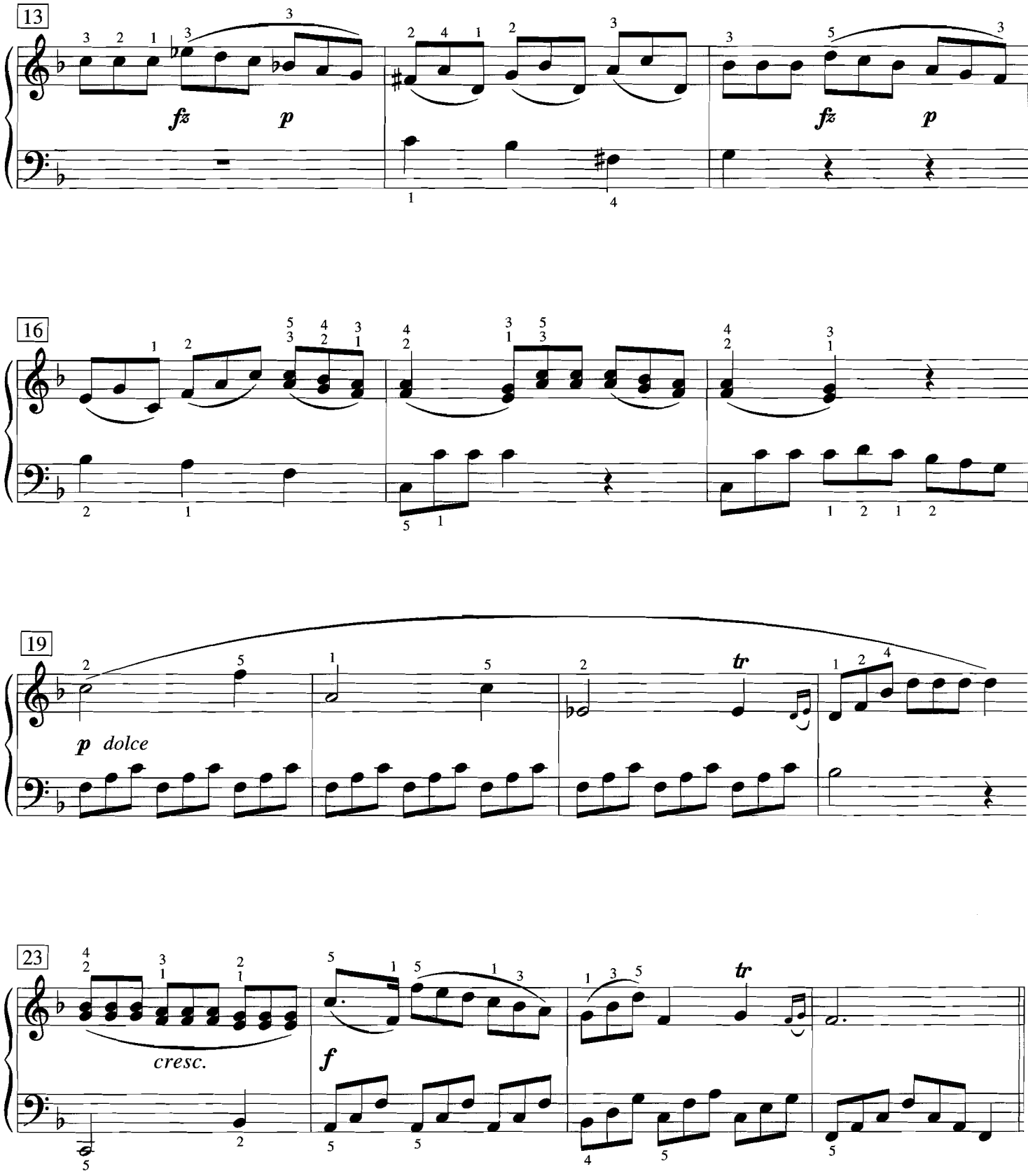





16
20
24
28
32
36

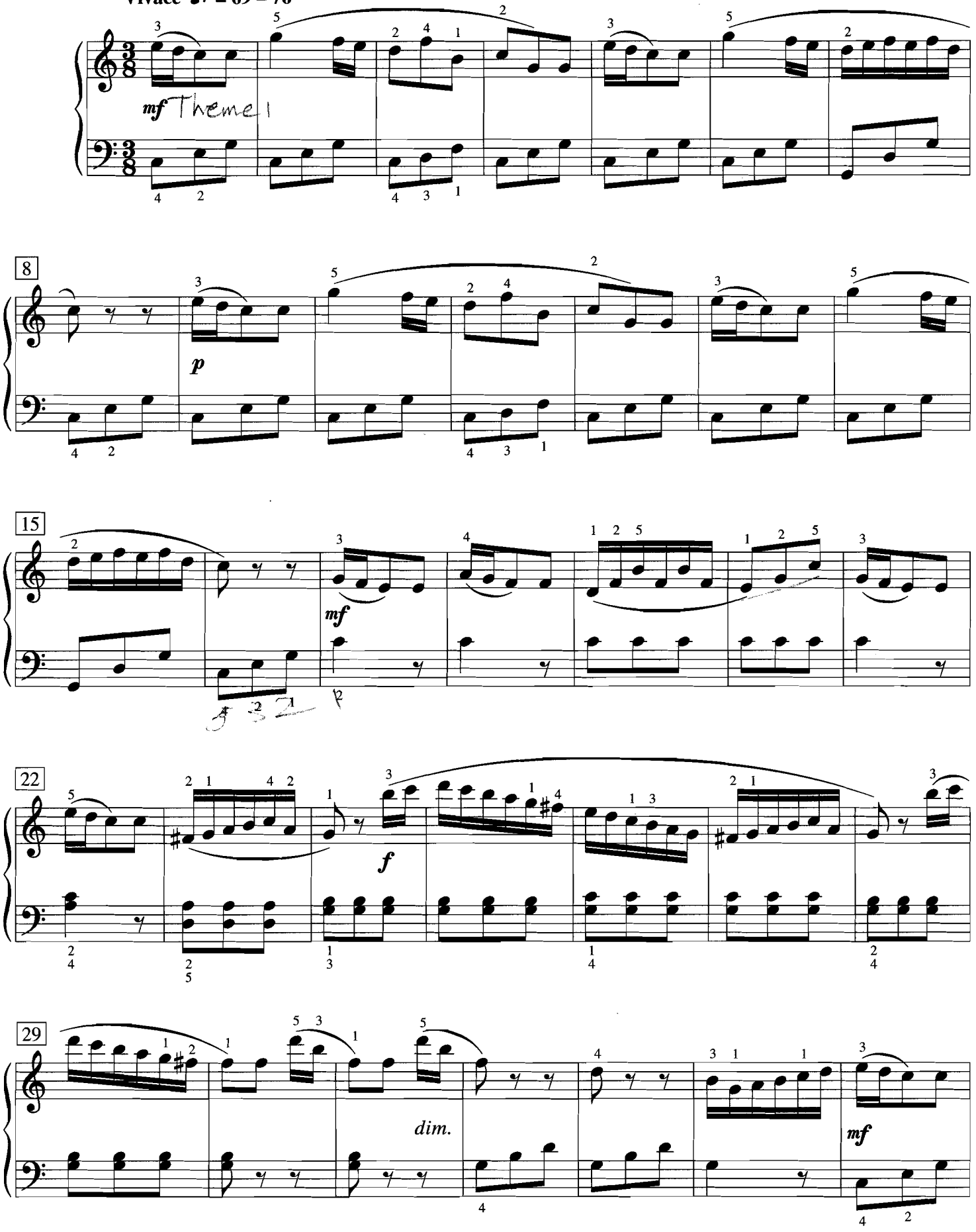
II

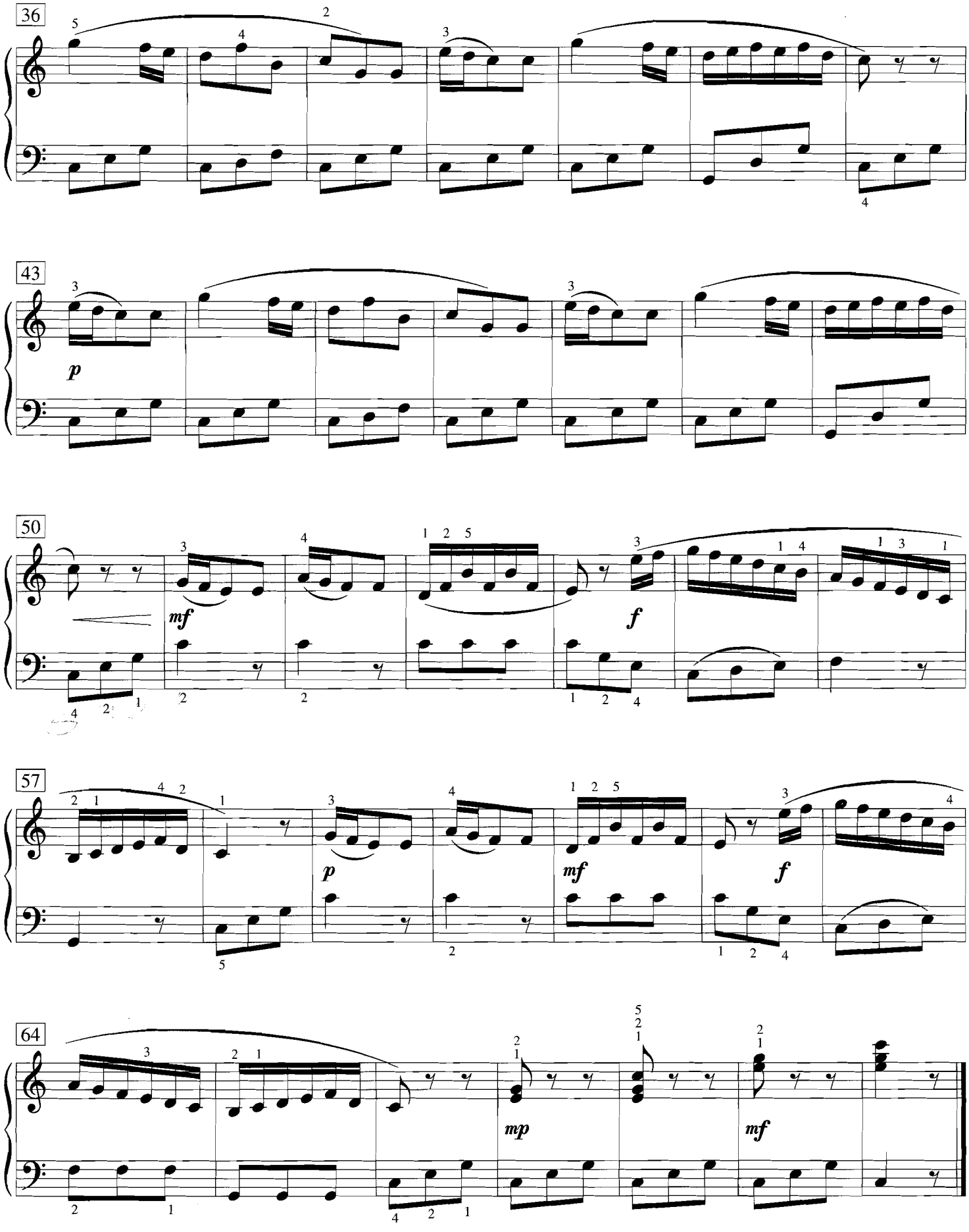



13
fz
p
fz
p
16
19
p dolce
tr
tr
23
cresc.
f

III

Vivace ♩. = 69 – 76

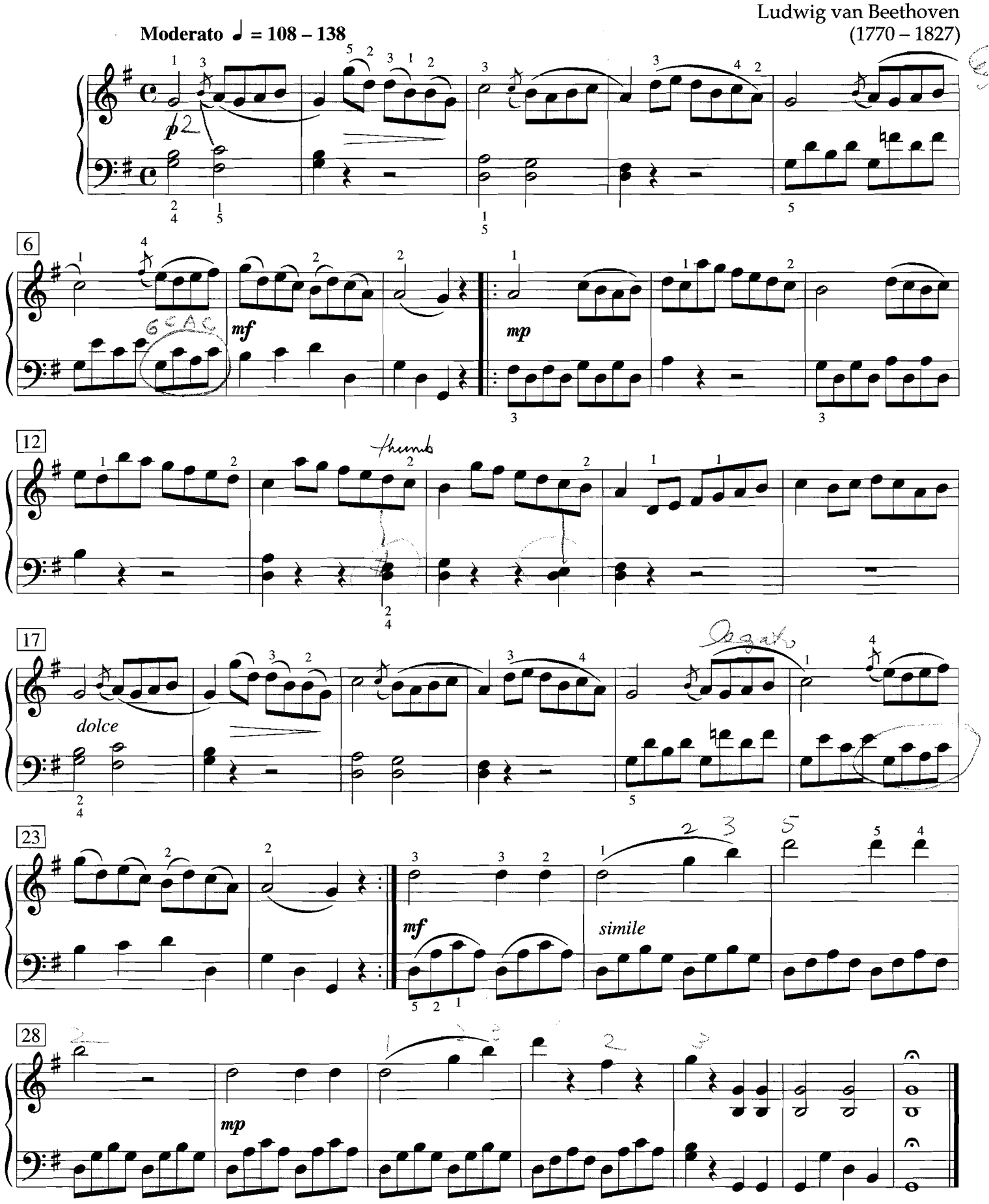



36
43
p
50
mf
f
57
p
mf
f
64
mp
mf

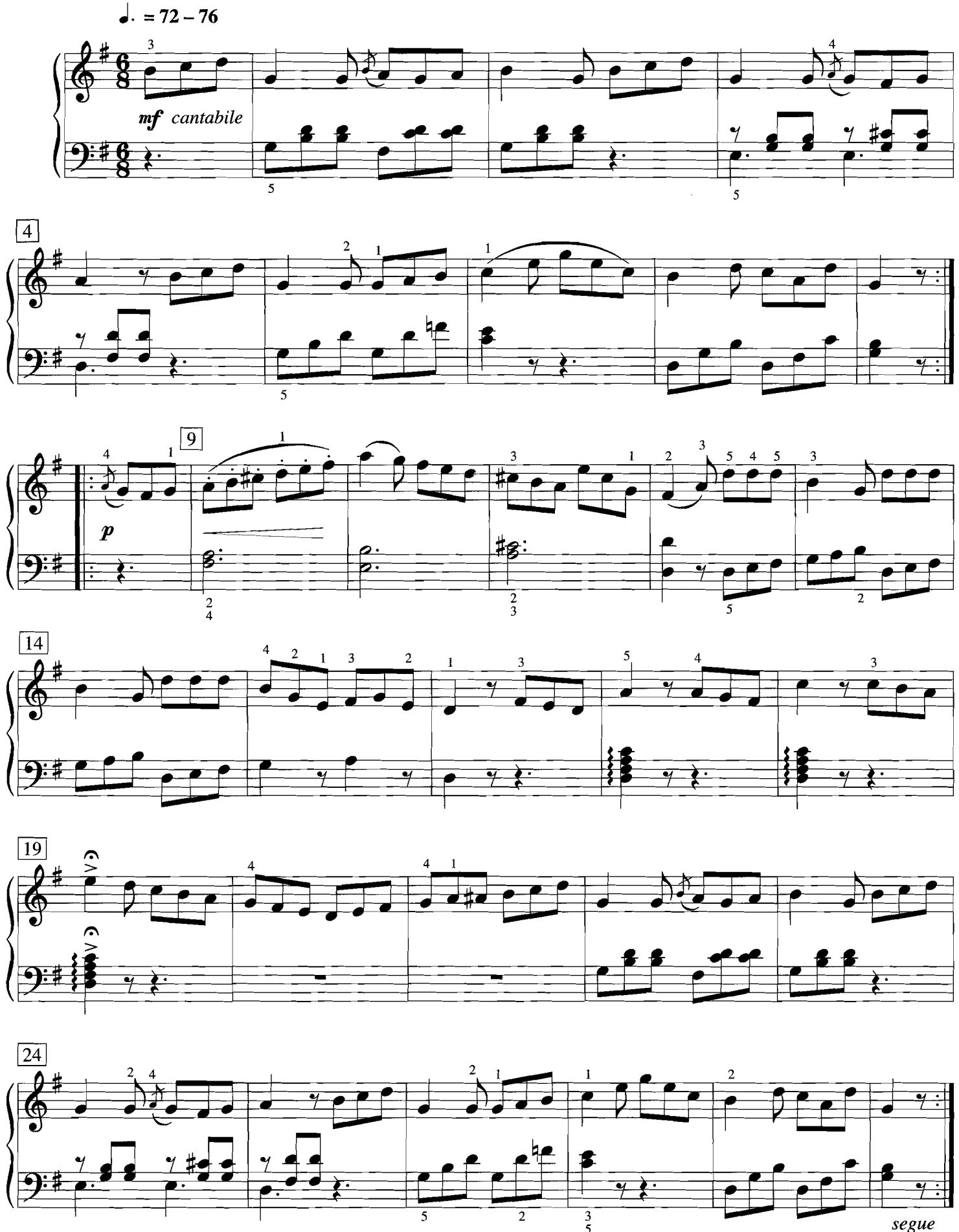
Sonatina in G Major

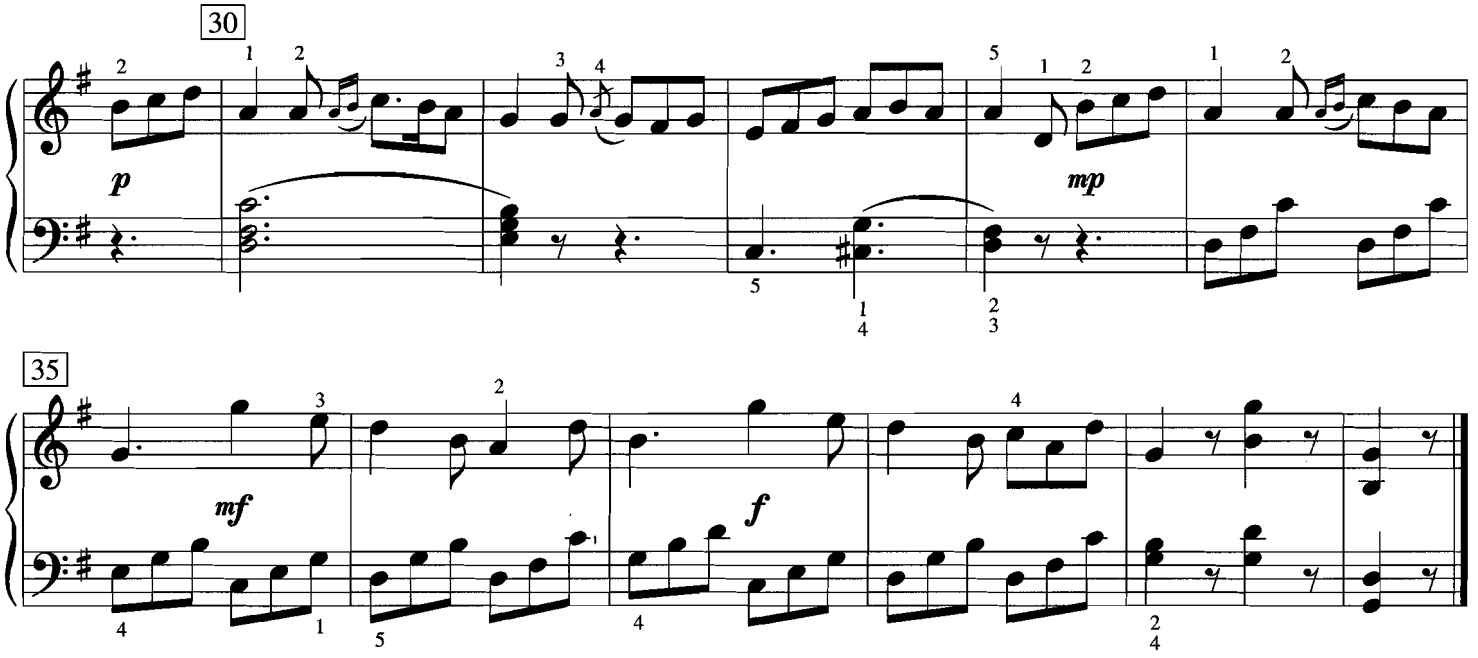
I

Ludwig van Beethoven
(1770 – 1827)



II: Romanze

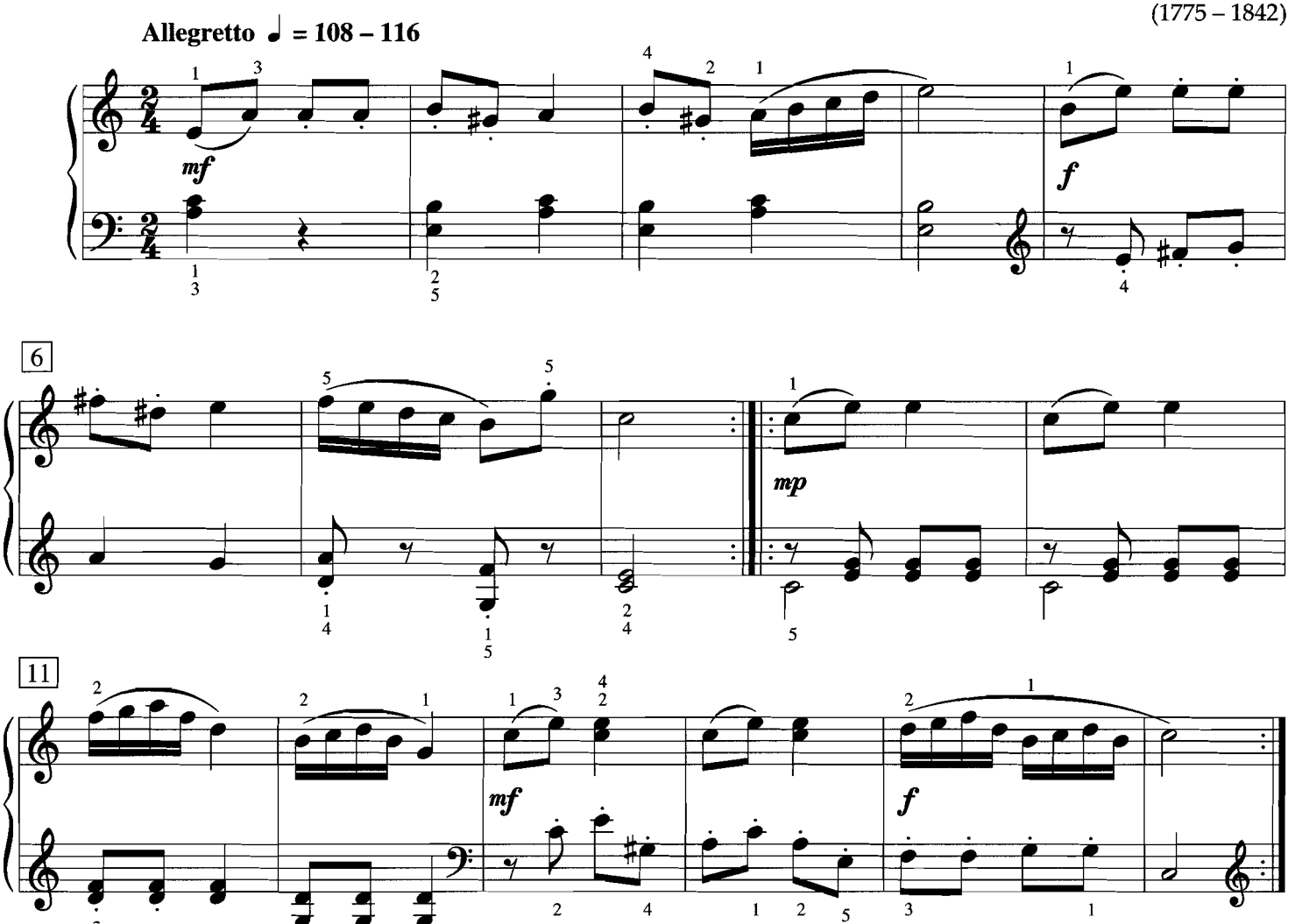


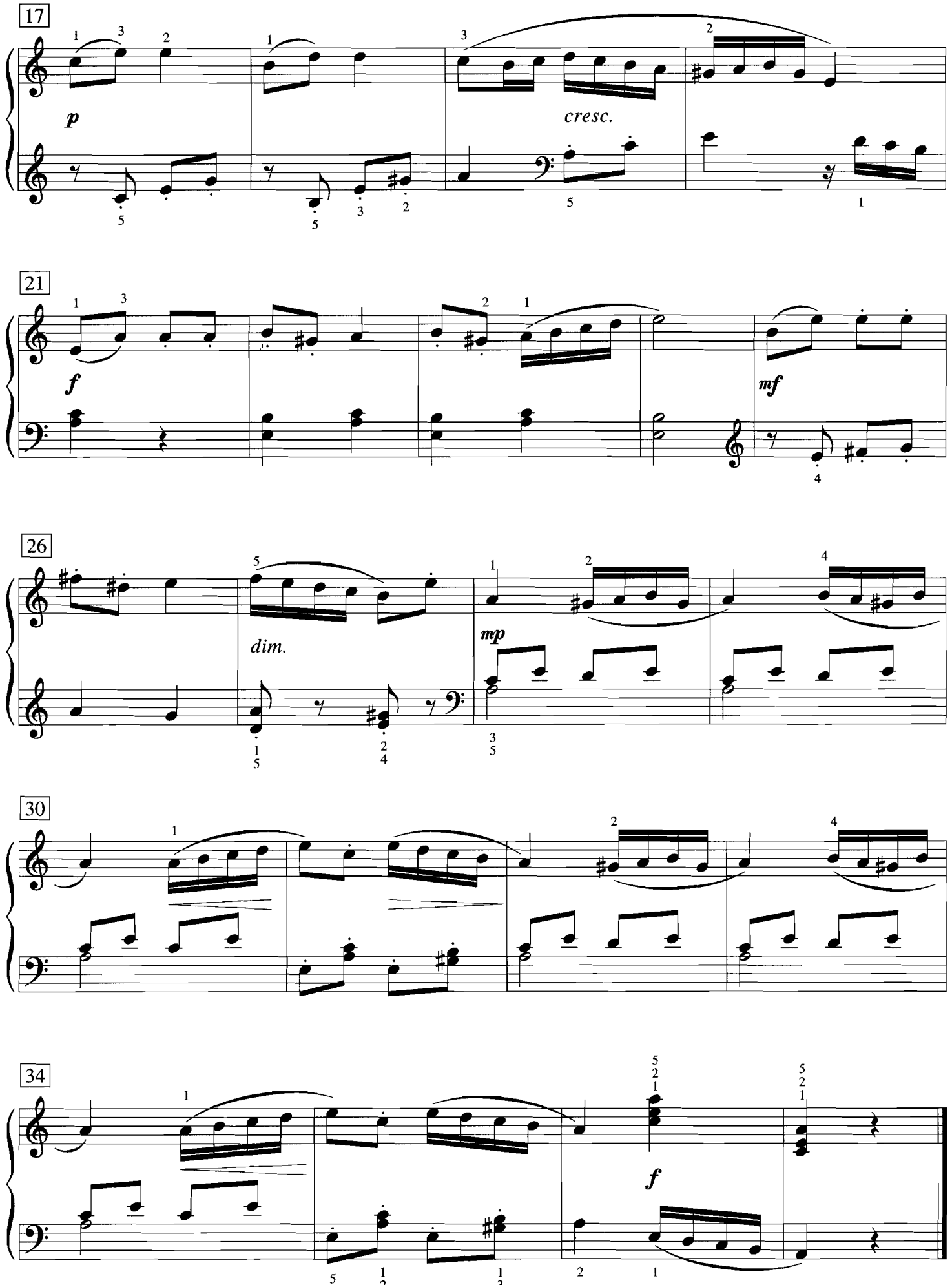


Sonatina in A Minor

III: Rondo

Johann Anton André
(1775 – 1842)



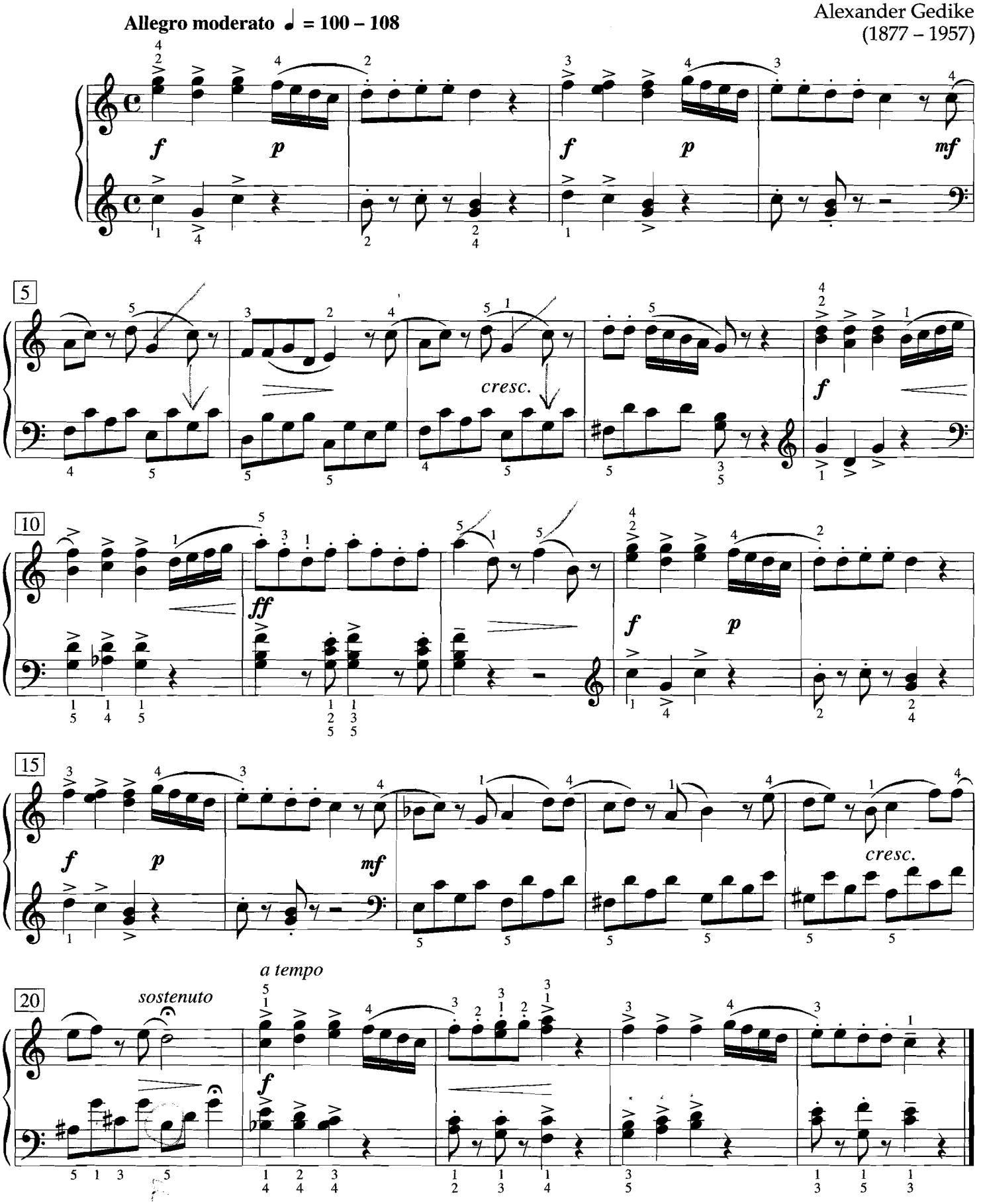

17
p
cresc.
21
f
mf
26
dim.
mp
30
34
f

Sonatina in C Major

op. 36, no. 20

Alexander Gedike
(1877 – 1957)

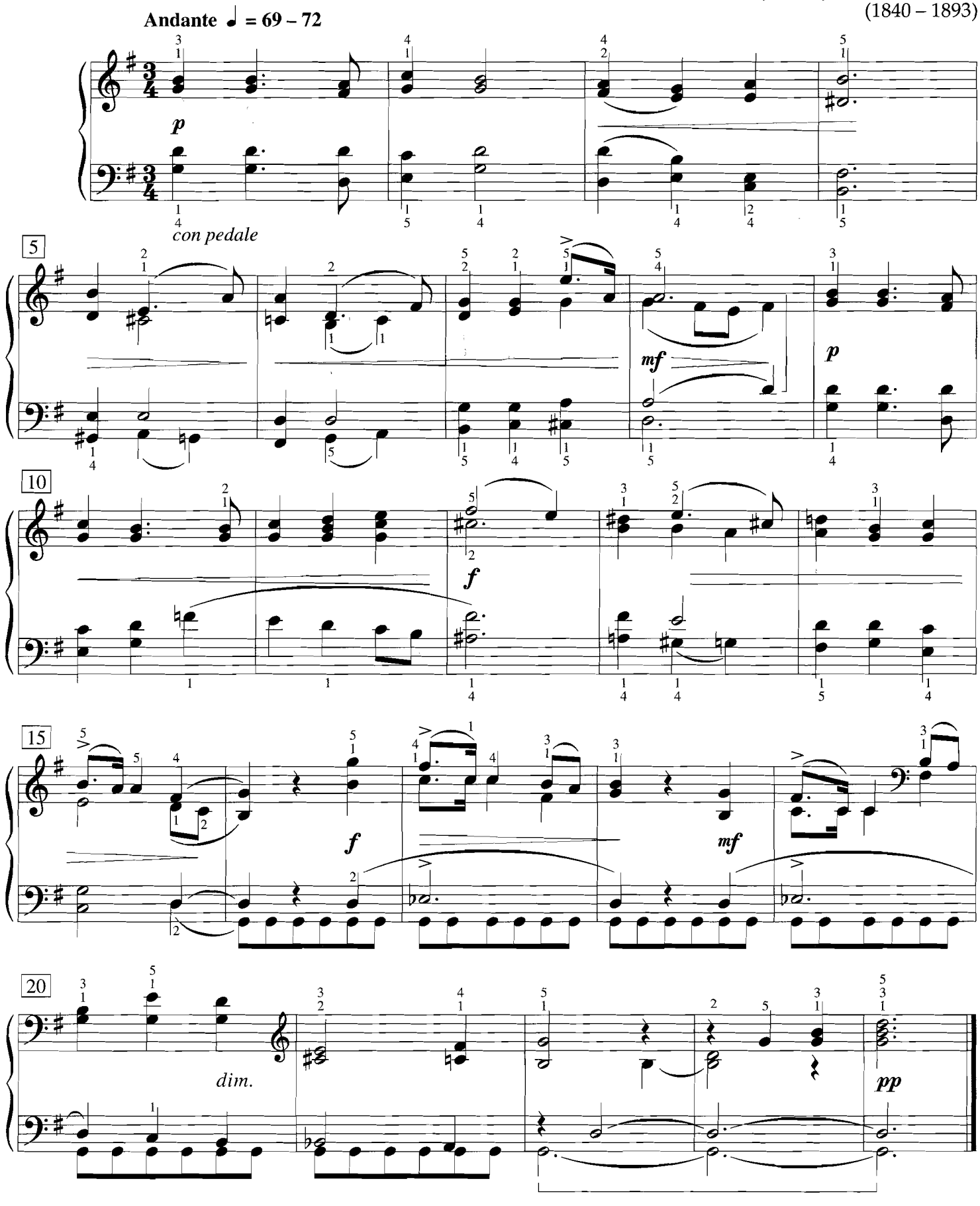
Allegro moderato ♩ = 100 – 108



Morning Prayer

op. 39, no. 1

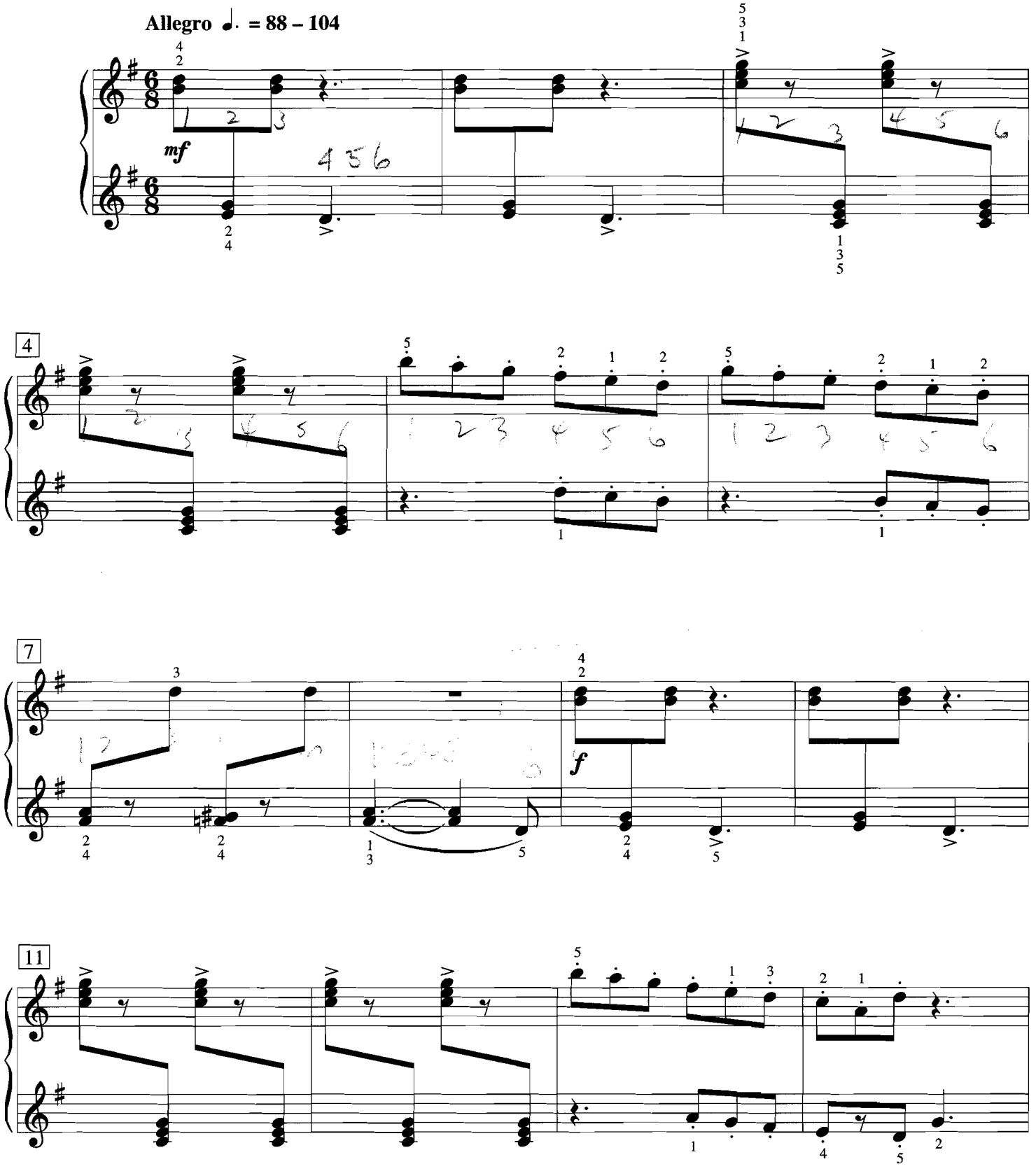
Pyotr Il'yich Tchaikovsky
(1840 – 1893)

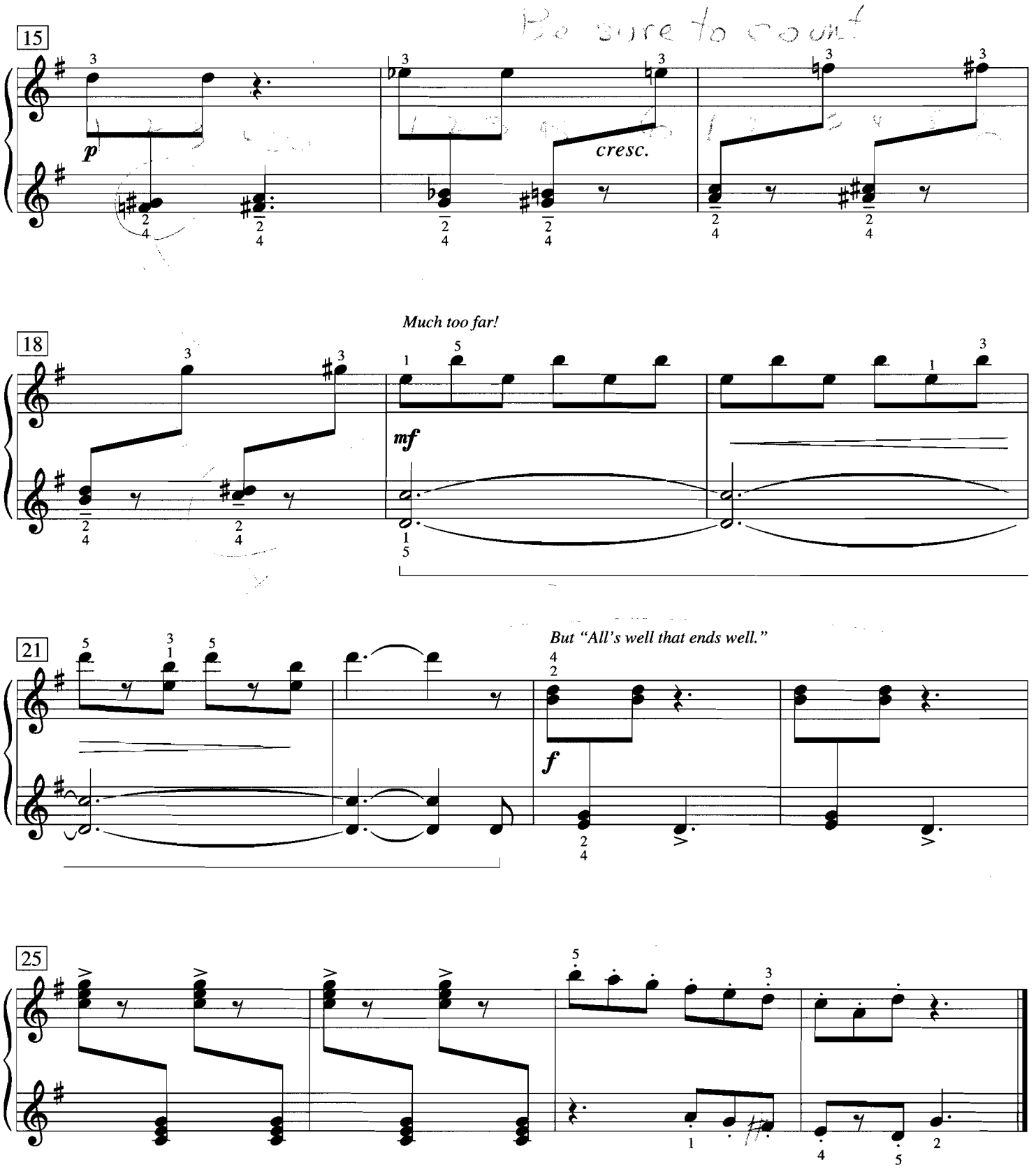


Horse and Rider

op. 98, no. 5

Alexandr T. Grechaninov
(1864 – 1956)



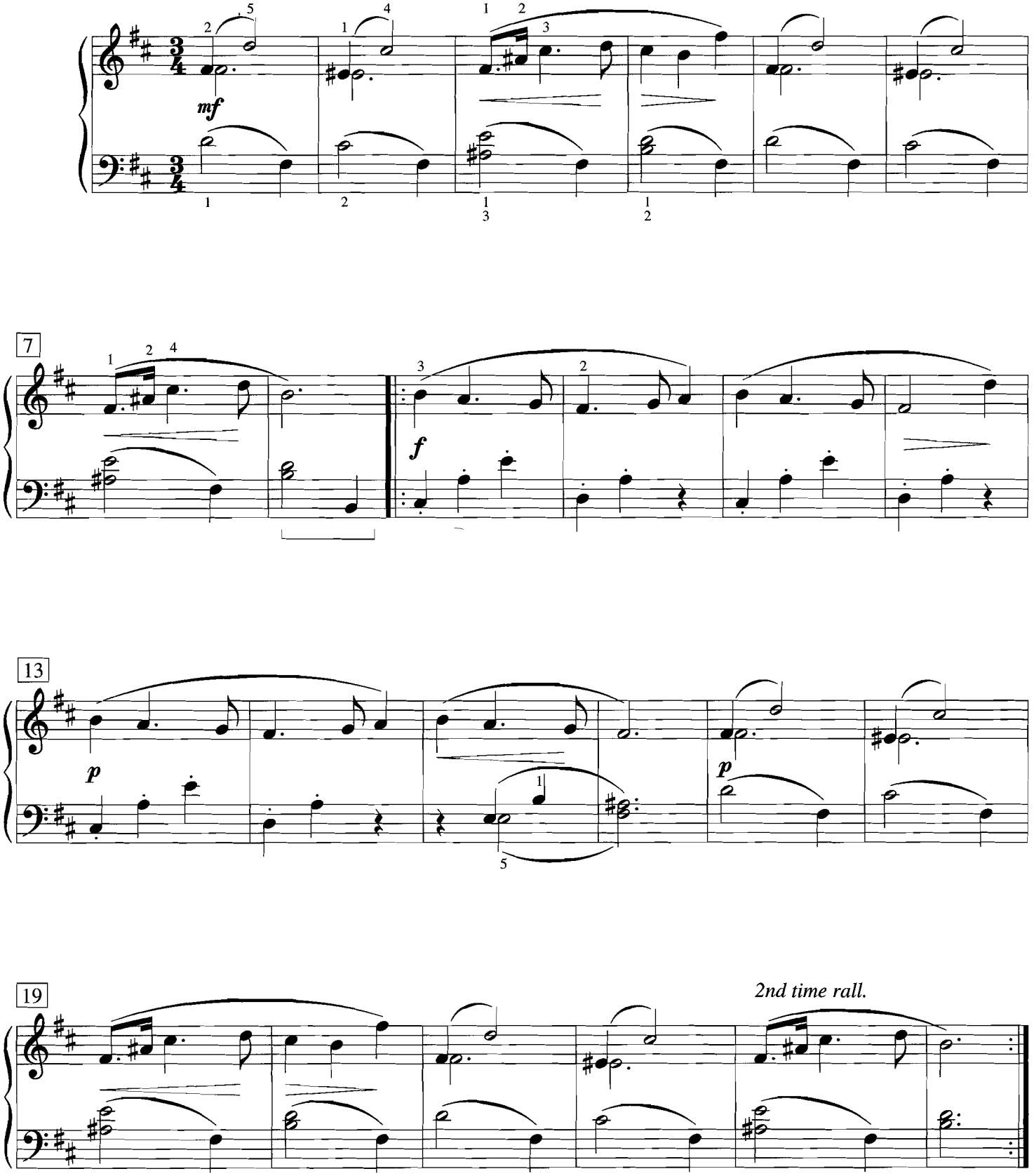

15
Be sure to count!
p
cresc.
18
Much too far!
mf
21
But "All's well that ends well."
f
25

After the Ball

op. 98, no. 13

Alexandr T. Grechaninov
(1864 – 1956)

Tempo di mazurka ♩ = 126 – 132



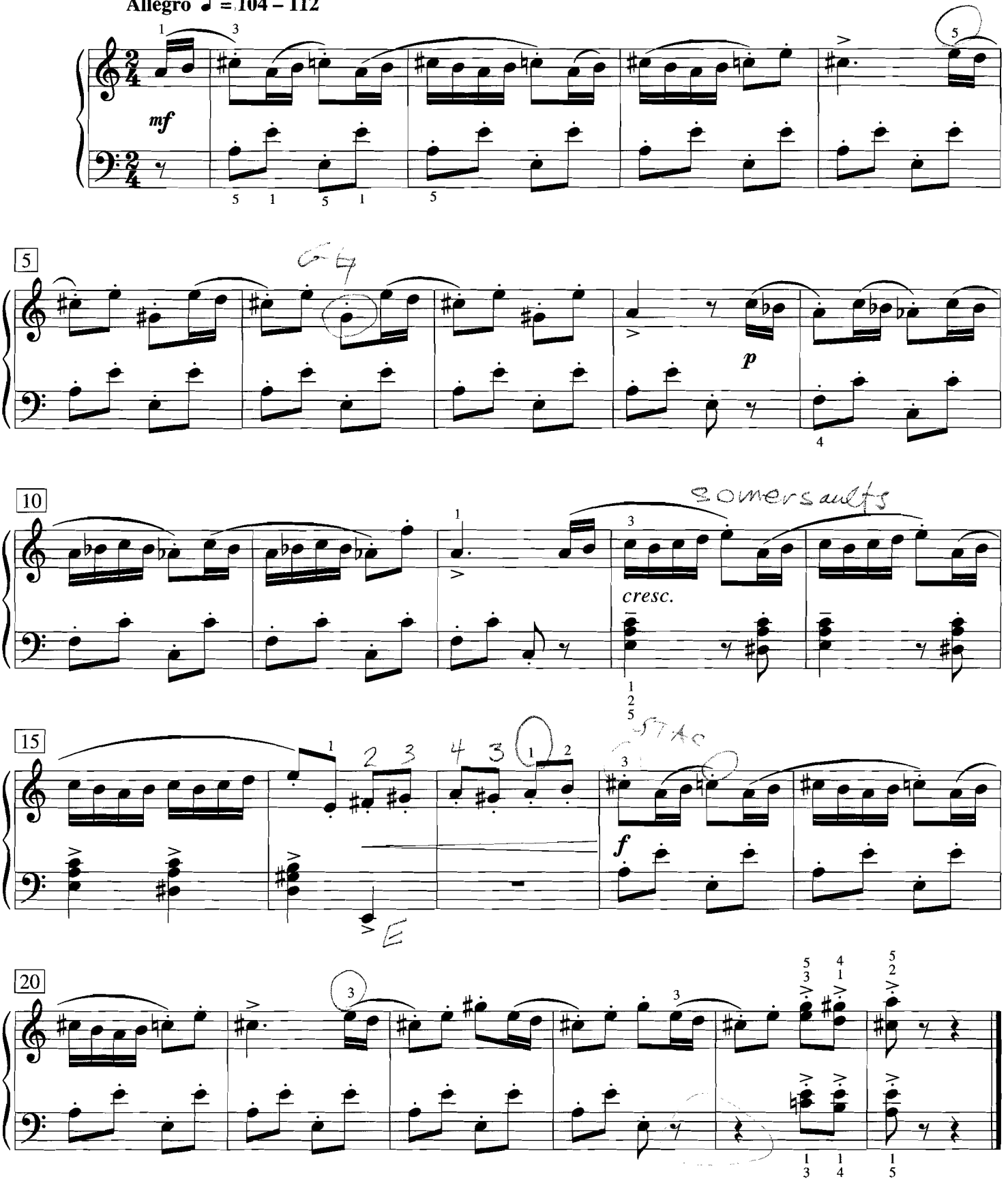
Clowns

op. 39, no. 20

Dmitri Kabalevsky
(1904 – 1987)

the unexpected
- contrasts
- surprising changes

Allegro ♩ = 104 – 112



Timid Little Heart

op. 47, no. 5

Robert Fuchs
(1847 – 1927)

Etwas bewegt * ♩ = 108 – 116

p

ped. simile

5

9

cresc.

13

dim.

rit.

pp

Play

Béla Bartók
(1881 – 1945)

Allegretto ♩ = 104 – 108

mf dolce *mp*

9

mf *p* *mf* *p* *poco rit.*

19

Più mosso ♩ = 126 – 132

f *f* *f*

27

p **Tempo I** *mp dolce*

35

p

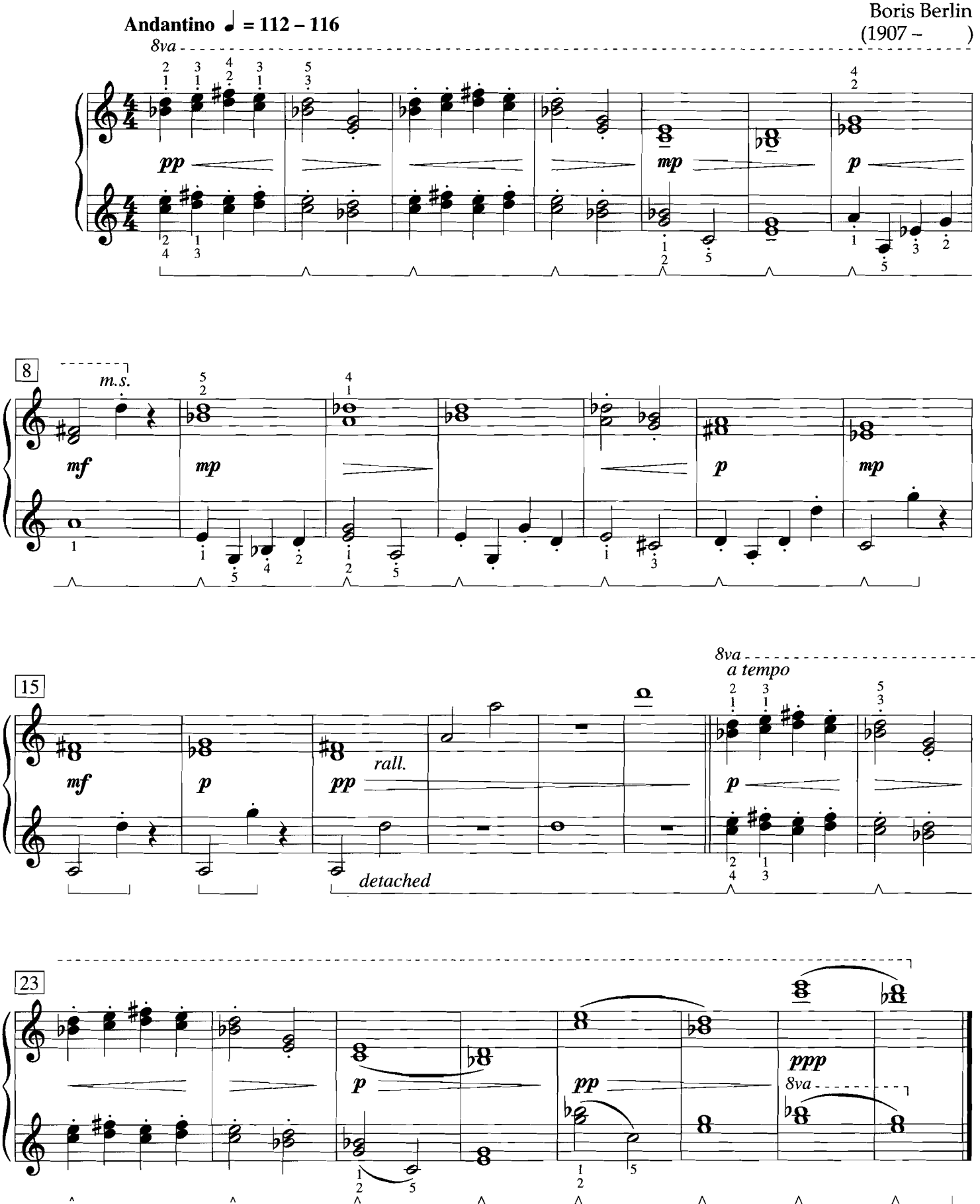
43

tranquillo

pp *p* *pp* *rit.*

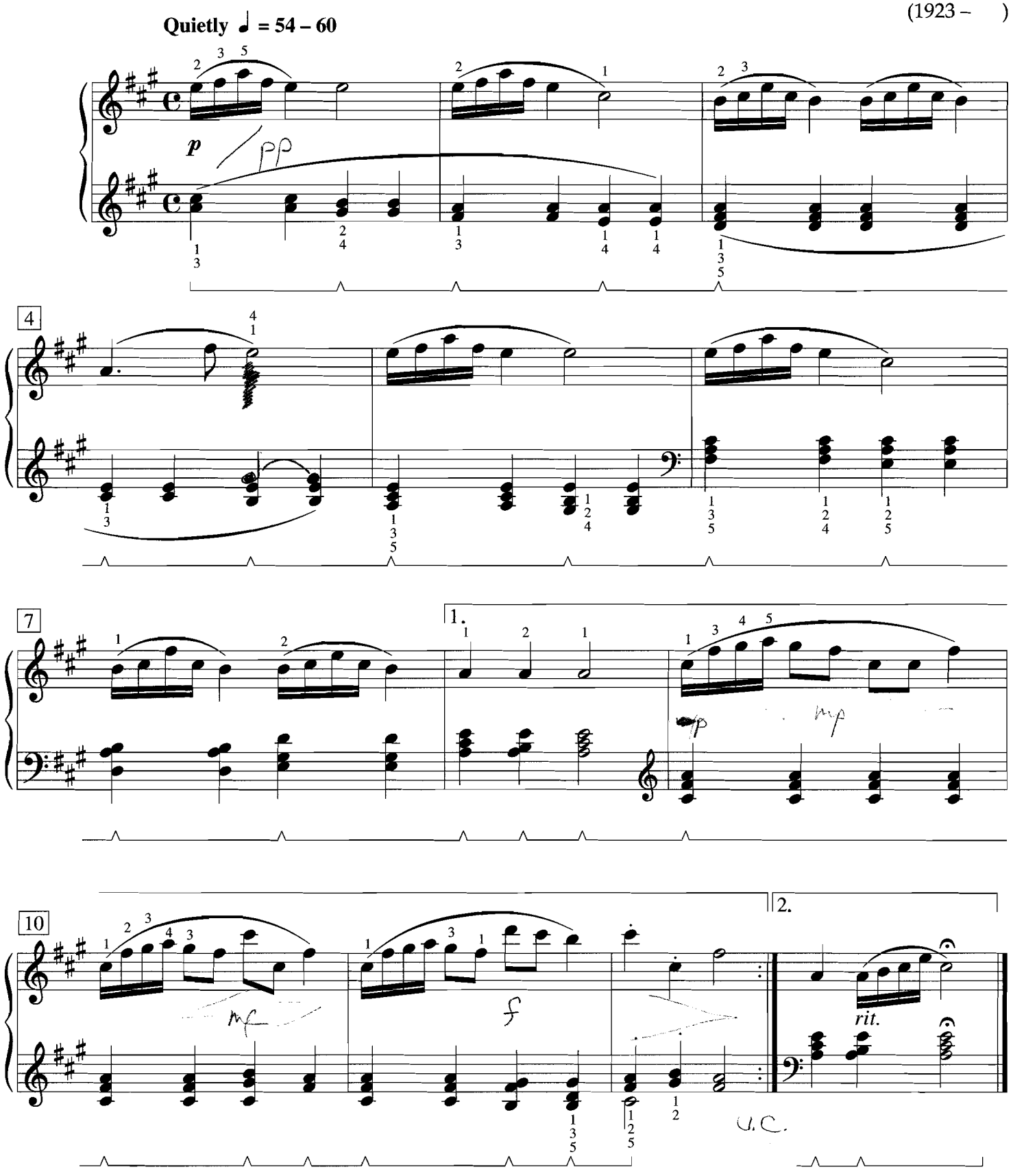
The Haunted Castle

Boris Berlin
(1907 –)



The Song of Twilight

Yoshinao Nakada
(1923 –)



For examinations, play all repeats.

Source: *Japanese Festival*

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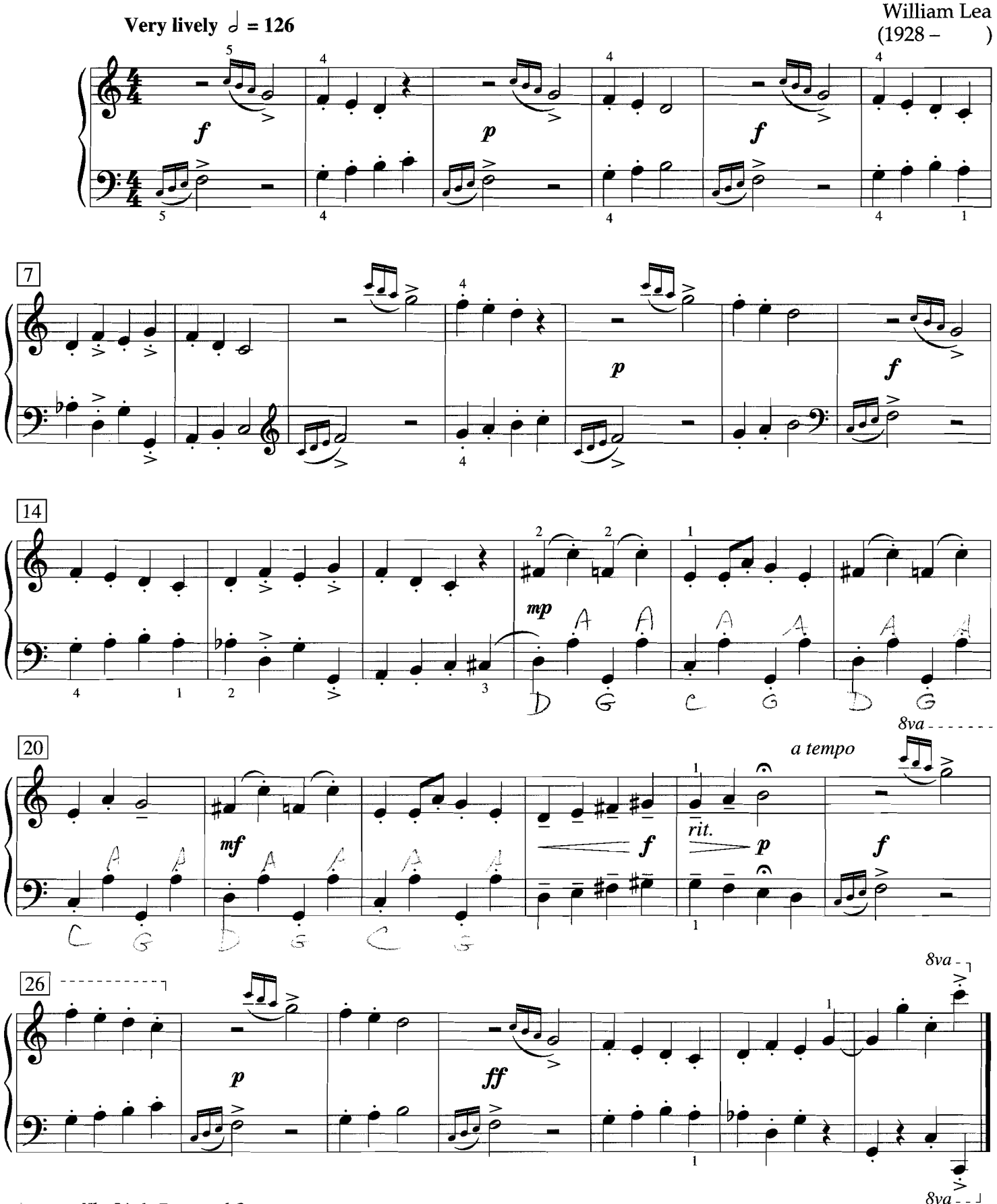
Snoopy

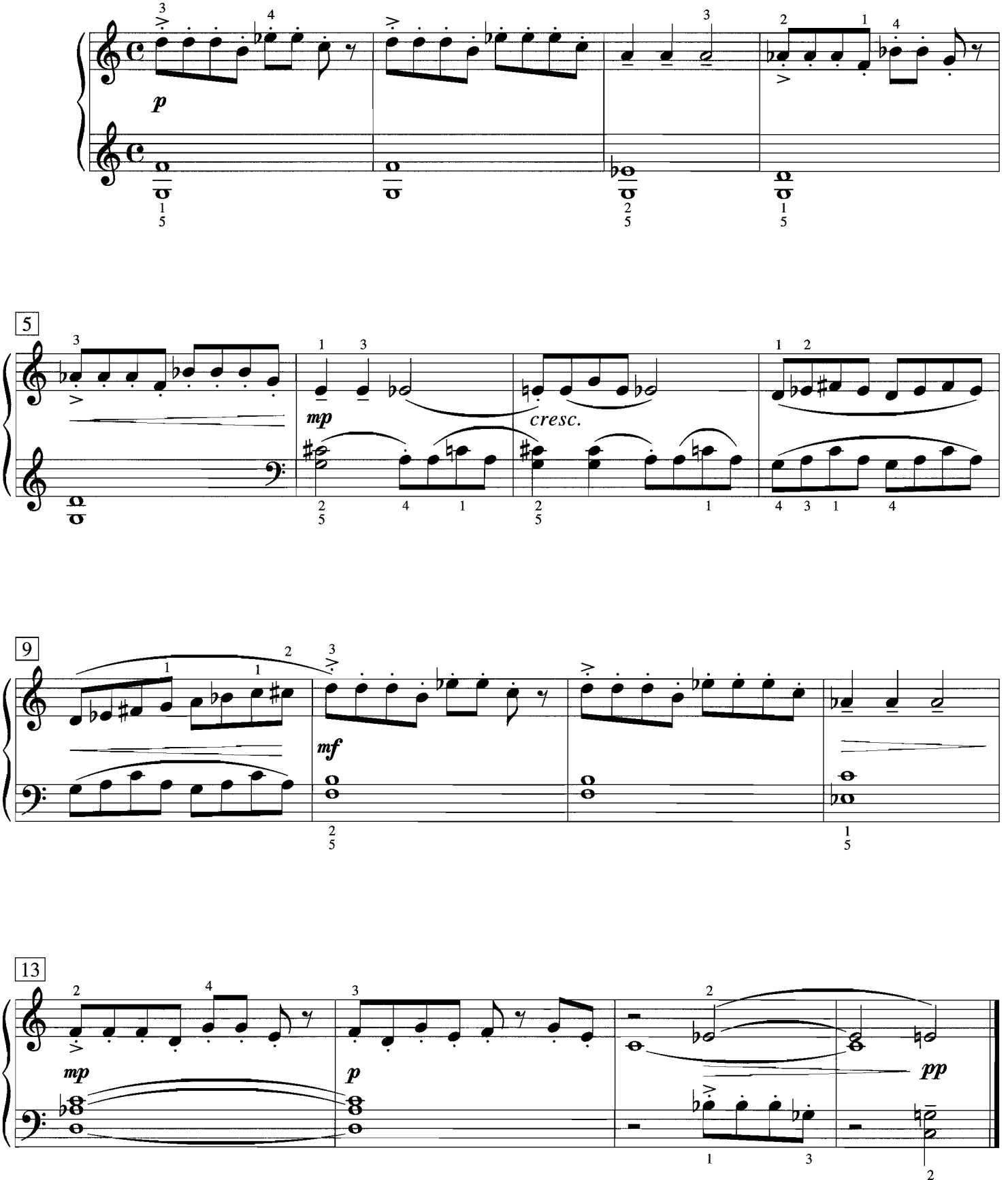
William Lea
(1928 –)



Bird on the Windowsill

Petr Eben
(1929 –)

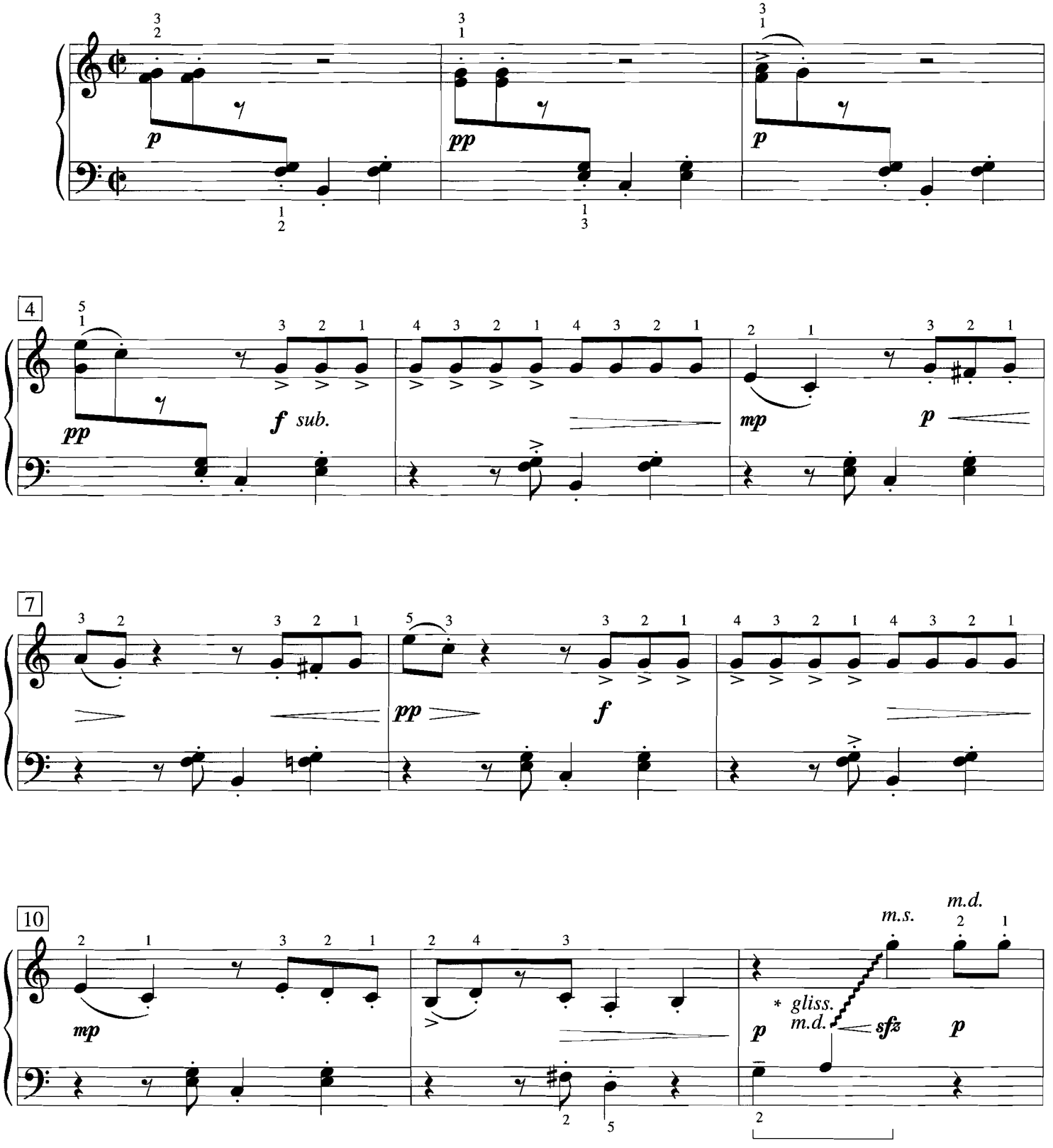
Poco agitato ♩ = 126 – 138



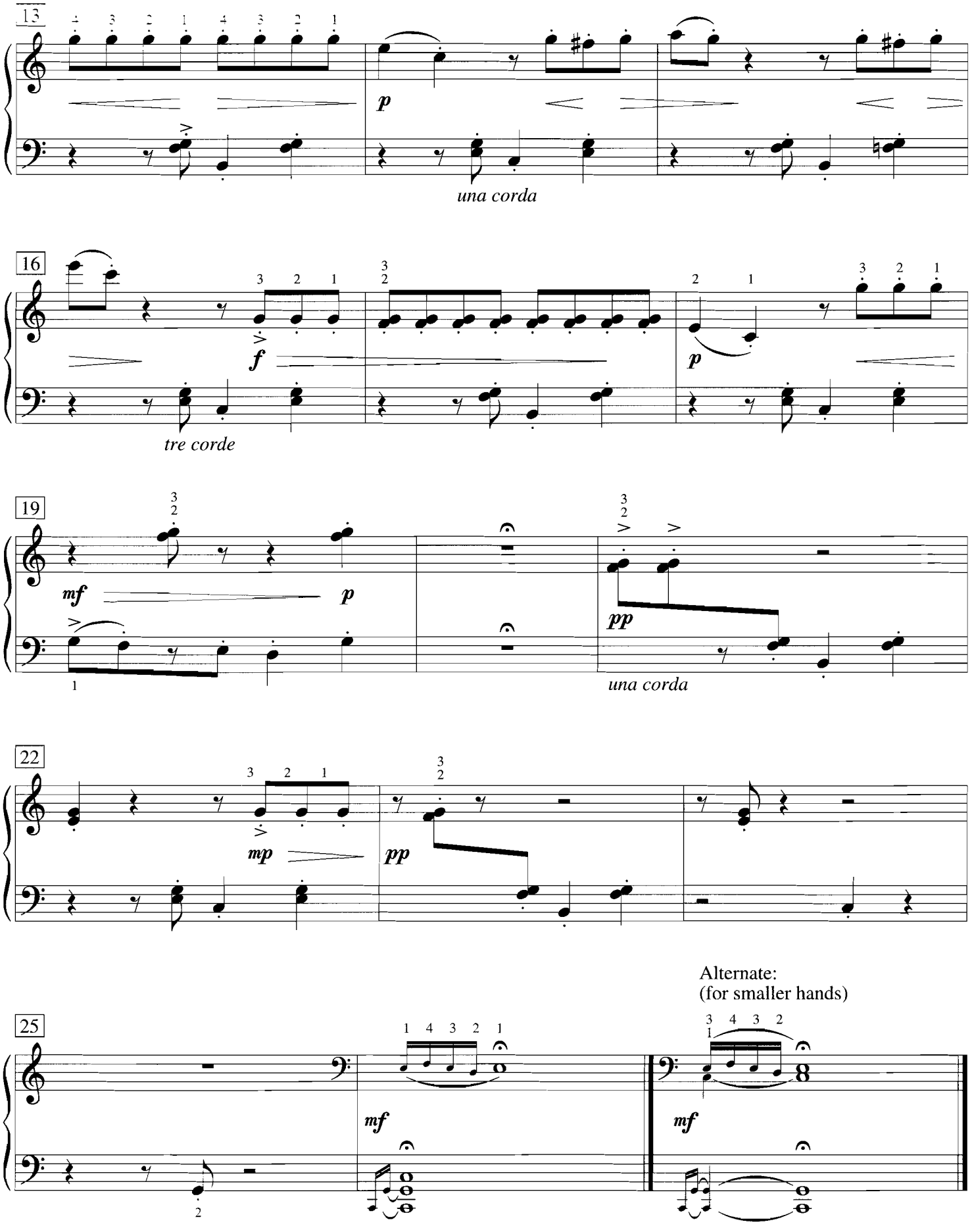
The Elegant Toreador

Seymour Bernstein
(1927 –)

Flirtatiously ♩ = 72 – 80

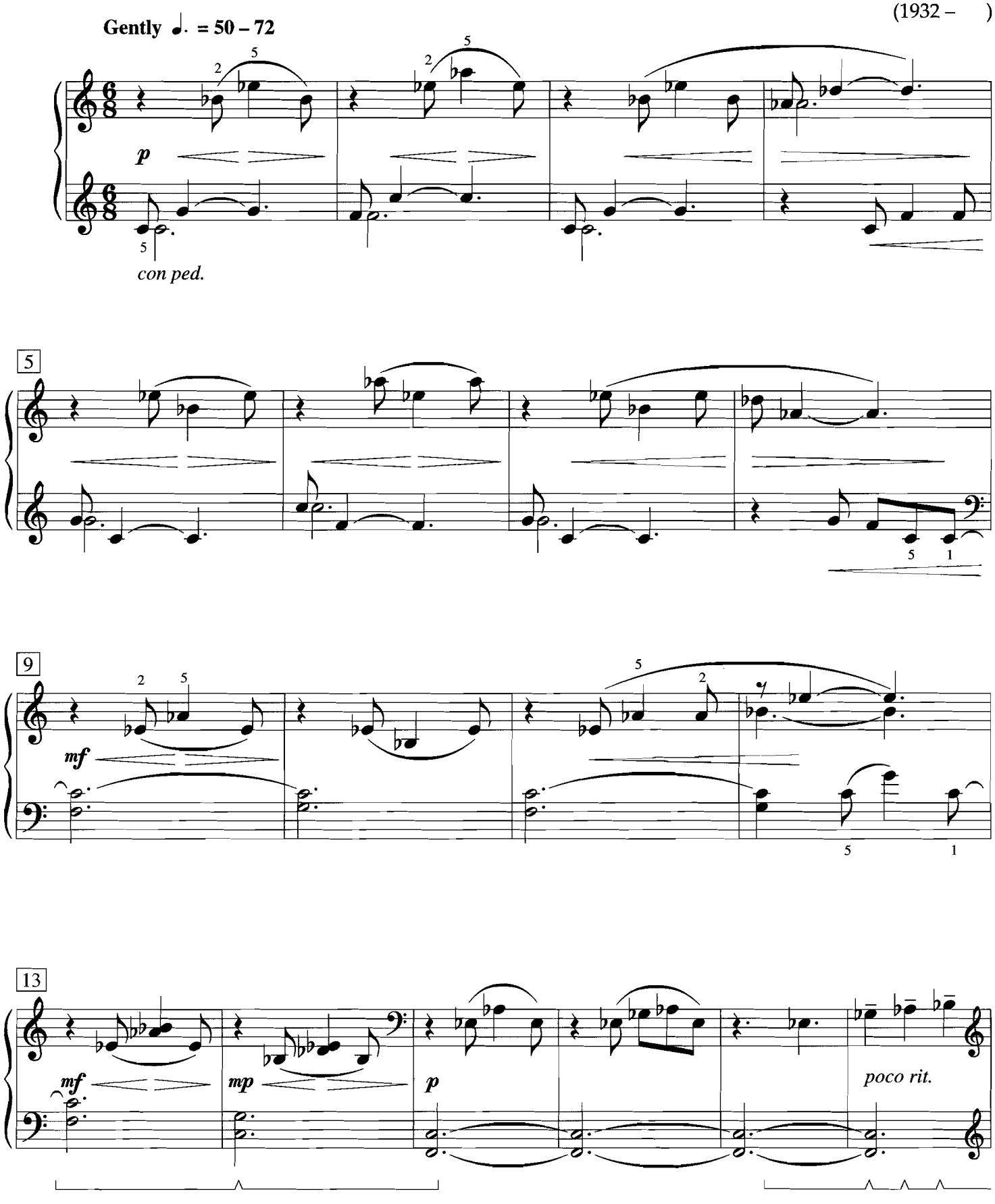


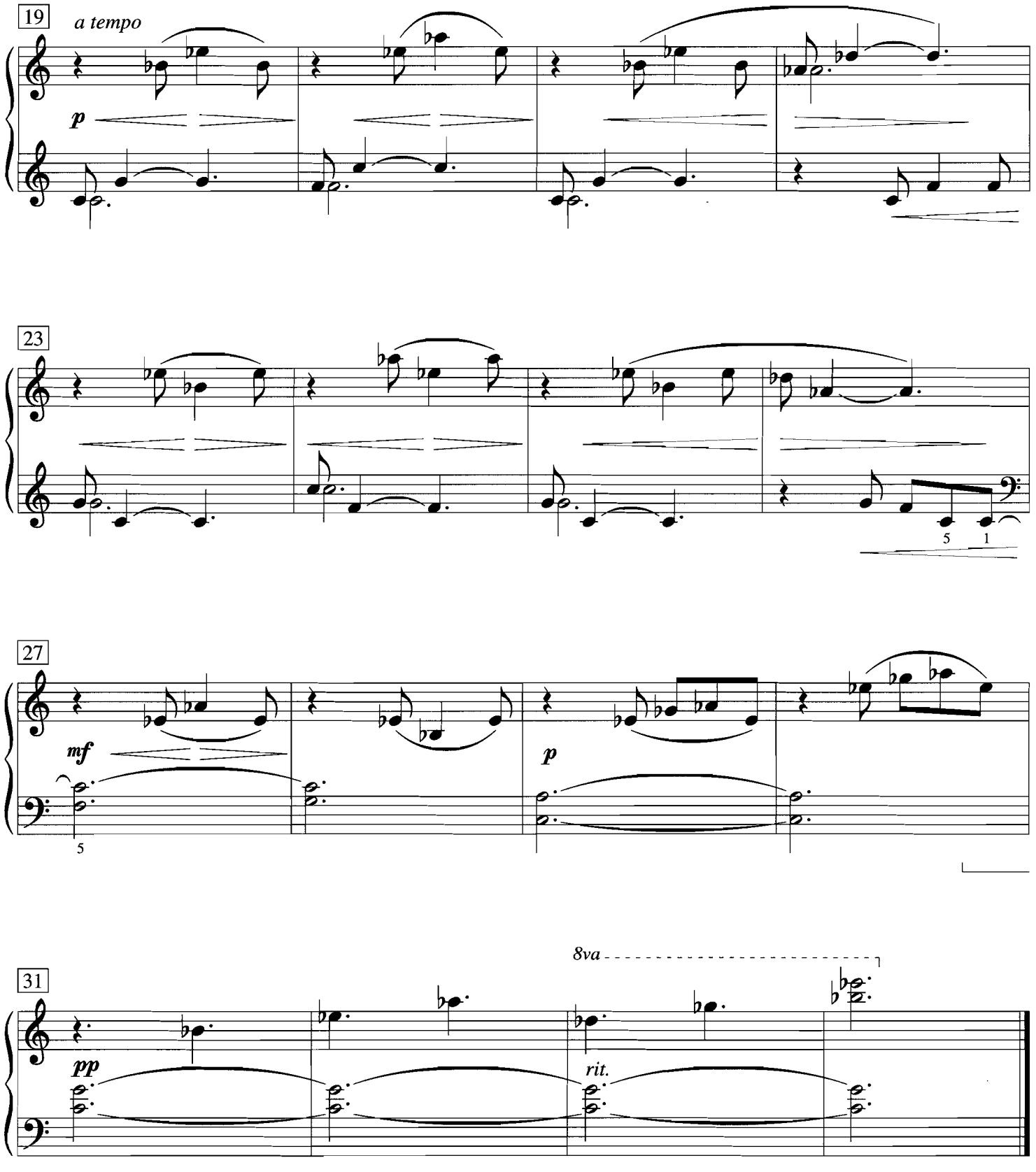
* Turn palm up and stiffen fingers straight out. Press fingers together. Play *glissando* on nail of third finger.


13
p
una corda
16
f
tre corde
p
19
mf
p
pp
una corda
22
mp
pp
25
mf
mf
Alternate:
(for smaller hands)

Lullaby in Black and White

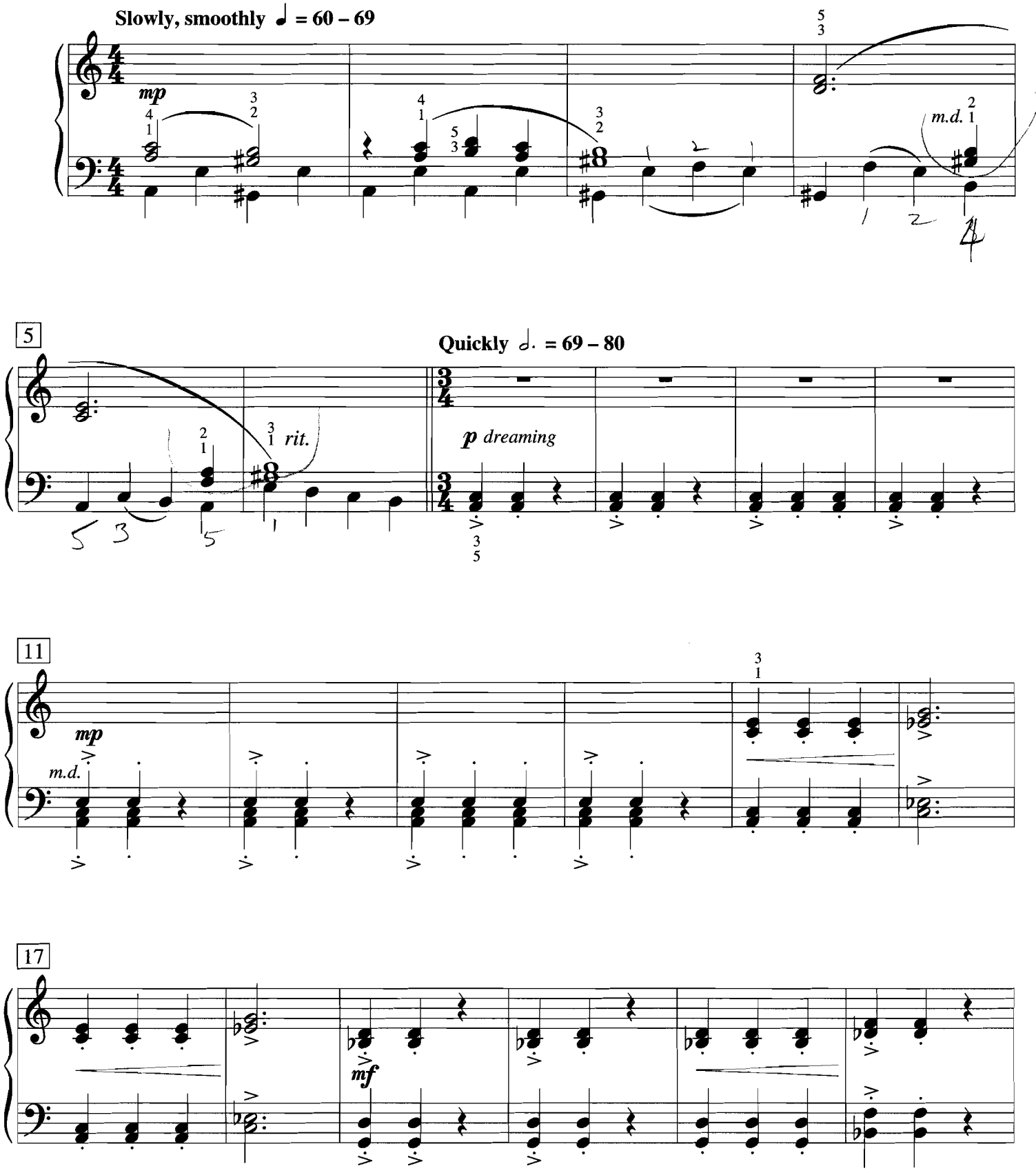
Ruth Watson Henderson
(1932 –)

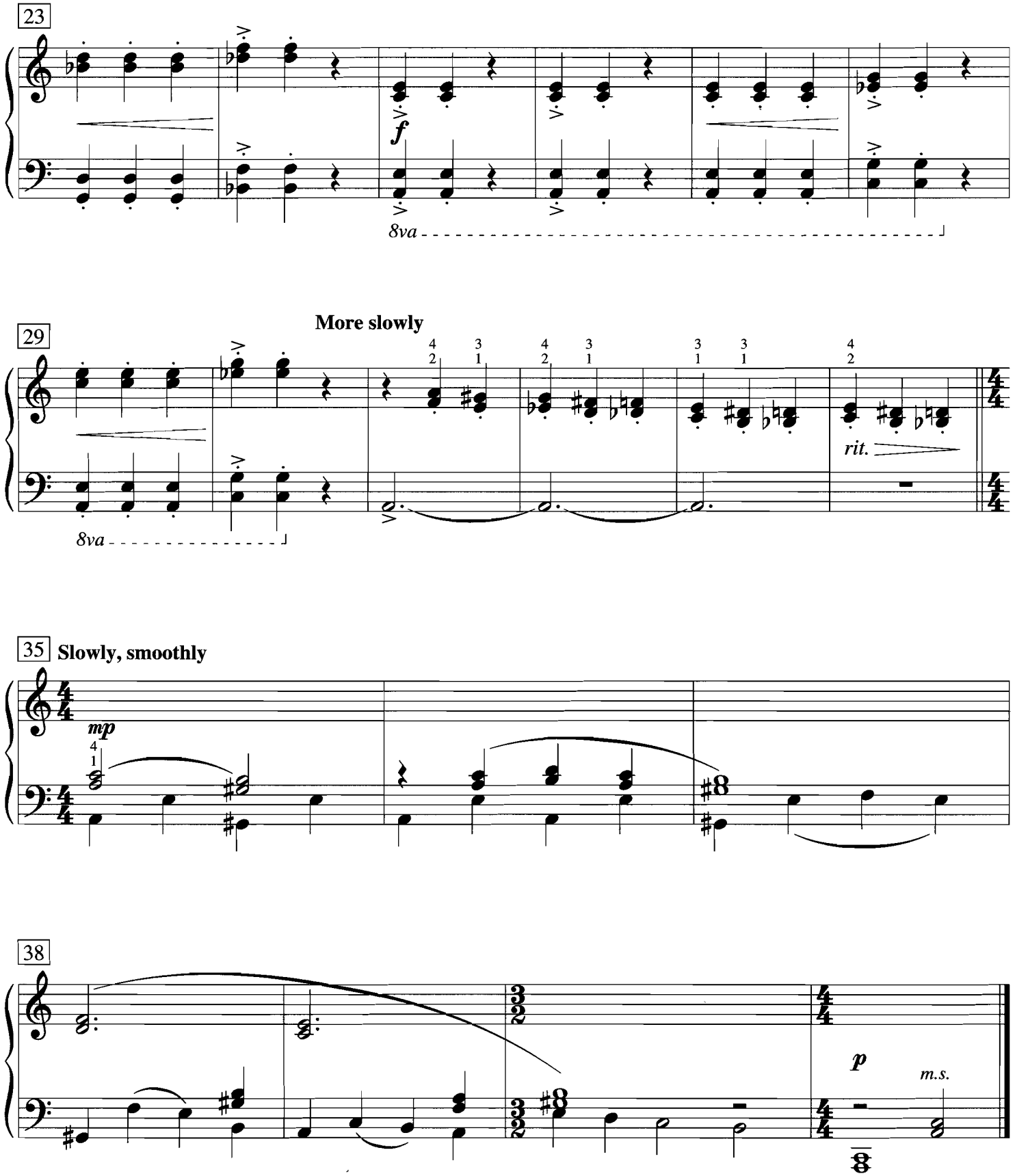



19
a tempo
p
23
5
1
27
mf
5
p
31
8va
pp
rit.

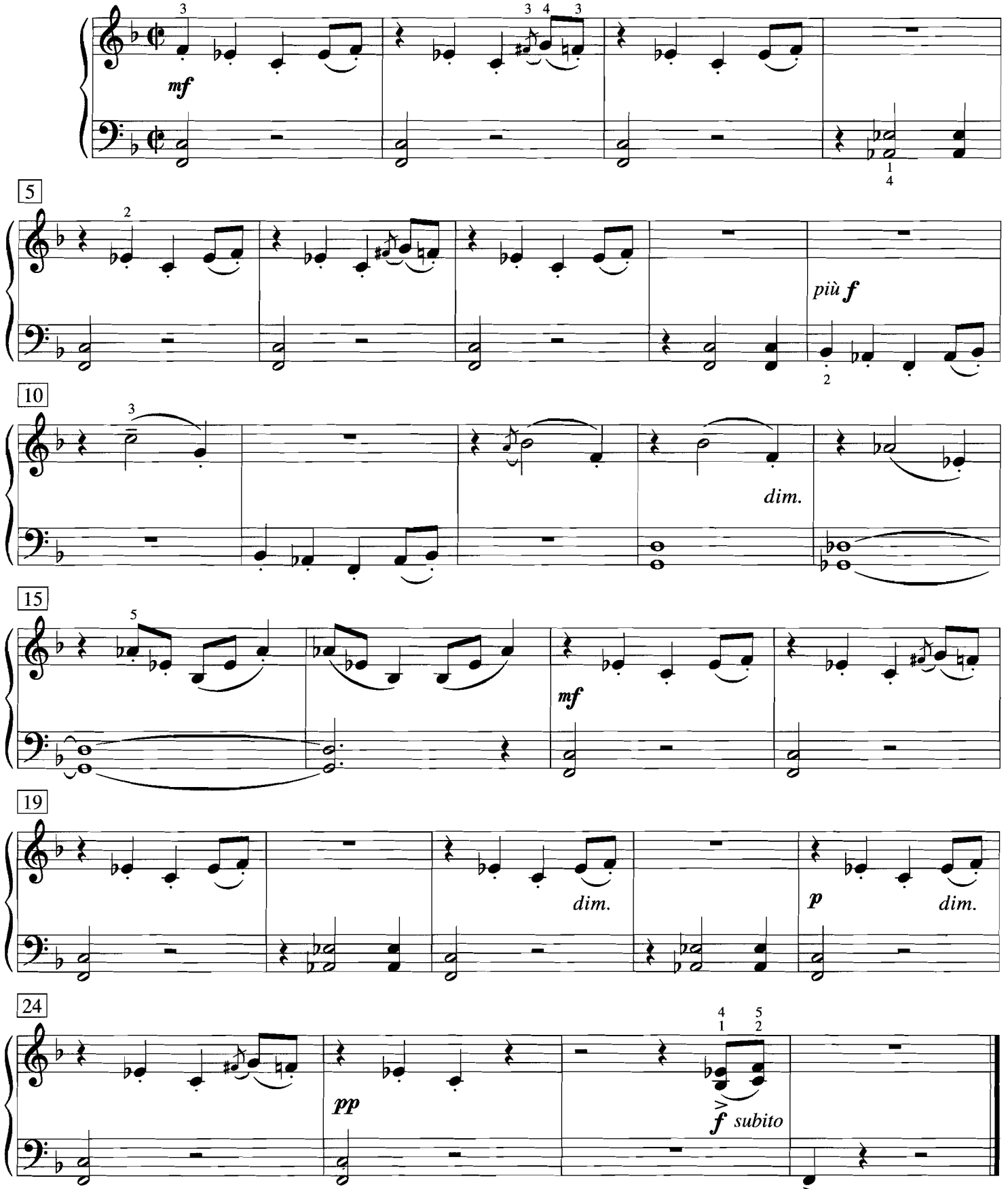
The Sleeping Dragon

Nancy Telfer
(1950 –)




23
f
8va
More slowly
29
8va
rit.
35
Slowly, smoothly
mp
38
p
m.s.

Coconut Rag

Christopher Norton
(1953 –)

Brightly ♩ = 80 – 84